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NEW YORK, THURSDAY, MARCH 29, 1928

WHOLE NO. 2503



Josef Hofmann

Director of the Curtis Institute of Music

From a hitherto unpublished oil portrait made in London by J. J. Shannon in 1894, when Mr. Hofmann was a youth of eighteen



THE CHAMINADE CHORAL SOCIETY OF SAN ANTONIO, TEX.,

dressed in the national costume of various countries, when they participated in a program the subject of which was Nationalism in Music. David Griffin is the director of the Society, which is an auxiliary to The Tuesday Musical Club, Mrs. Eli Hertzberg, president. The soloists on this occasion were: Mrs. Chester Kilpatrick, soprano; Mrs. W. Thrift, contralto; Mrs. P. Machts, soprano; Evelyn Elkins, contralto; Mrs. Ralph Cadwallader, pianist; Mrs. A. M. McNally, soprano, and David Griffin, baritone. Mrs. H. Wagenfchr accompanied



PHILHARMONIC CONCERT COMMITTEE MEMBERS.

Members of the concert committee in charge of the international gala concert given by the New York Philharmonic Orchestra at Carnegie Hall on March 27 for the benefit of the American Academy in Rome and the National Music League of America. Left to right: (standing) Mrs. Henry M. Alexander, Mrs. Charles Guggenheimer. (Seated) Mary Hoyt Wiborg, Countess Mercati, the former Mrs. Newbold Leroy Edgar, and Mrs. Arthur Sachs. (Photo by Acme.)

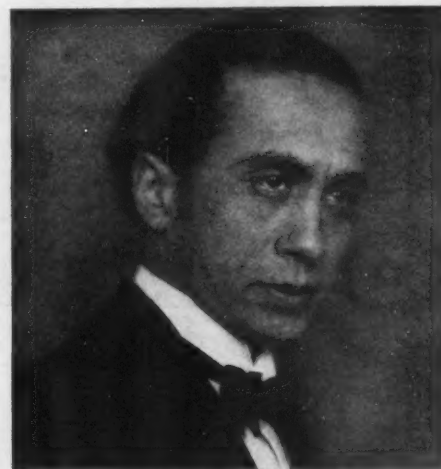
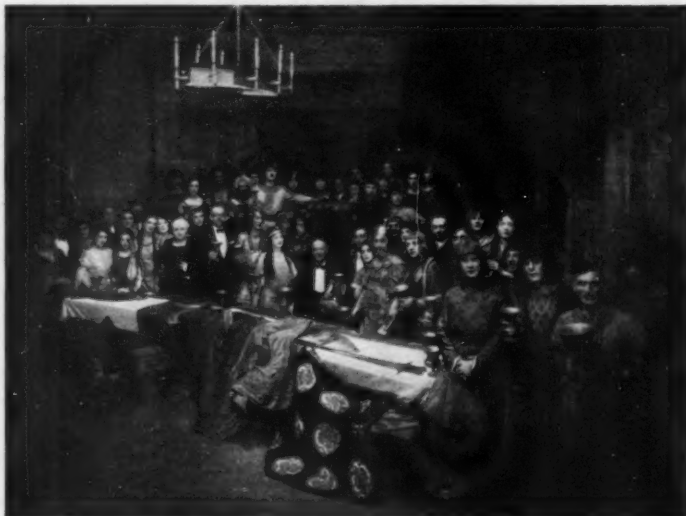


ERNESTINE SCHUMANN-HEINK

All the school children in San Diego planted "Schumann-Heink flowers" on "Schumann-Heink day." The famous contralto, shown here in her favorite role of grandmother, watched her grandchildren plant flowers. The children (left to right) are: Hubert P. Grey, Barbara and Katherine Schumann-Heink and Charlotte Schumann-Heink Grey.

GOVERNOR
ALFRED E. SMITH
ATTENDS THE KING'S
HENCHMAN.

The accompanying photograph shows the popular executive of New York State (center) with members of the King's Henchman Company taken after the recent performance in Schenectady, N. Y. To the right of Governor Smith are: Marie Sundelius, Richard Hale, Fred C. Hand, manager, and Constance Hajde. On his left are Conductor Samossoud, Giovanni Martino and Rafaelo Diaz. (Photo by White Studio)



VLADIMIR SHAVITCH,

who sailed for Europe on the Albert Ballin, March 15, for the purpose of conducting concerts in various cities of Russia by invitation of the Soviet Government.

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All-American Grand Opera Company Organized on Gigantic Scale

New Company to Give Opera With American Singers and Conductors—April 22 the Date of First Performance

Announcement is just made of the formation and program of the All-American Grand Opera Company of New York by a group of business men and women who, for the time being at least, prefer to remain anonymous. A performance of Lohengrin, with an all-American cast of artists, and with a well known American conductor, will be given at the Century Theater on Sunday evening, April 22, to be followed on Sunday evening, May 6, by a performance of Carmen. Both of these operas will be sung in the language in which they were written. The performances will be for the benefit of the Intercollegiate Musical Council, which has charge of the Intercollegiate Glee Club competitions.

The cast of artists announced for the Lohengrin performance includes: Orville Harrold, Robert Ringling, Marta Wittkowska, Claire Alcee, Herbert Gould and Carl Rollins.

The performance will mark the New York debut of Isaac Van Grove as conductor, who will come here shortly to take charge of the direction of the artistic end of the production.

That the project is more than merely one designed to give two performances is stated in the announcement issued by the company, which says in part:

"This new organization is not planned as a temporary unit. From its ranks will go artists and directors who will carry on similar ideals in other cities throughout the country, providing local organizations with leading American artists and aiding in the development of competent local professionals to the highest degree of artistic perfection.

"The All-American Grand Opera Company does not feel that it conflicts in any way with, nor relates to, any of the existing operatic organizations, nor does it intend to draw any comparisons between American and foreign artists, being content with presenting the former with the opportunity thus far denied. Free from the necessity of guaranteeing a large number of performances to foreign artists, this organization can more readily advance the American artists to leading roles in all productions."

It is understood that the project has adequate financial backing to assure the idea being given a fair trial, and those behind the project feel that it will serve as a direct challenge to those who have long talked of adequate opportunity for American artists. The public support of the undertaking will indicate, the new organization feels, whether or not the opera-loving public will support competent American artists and conductors. A highly artistic and completely efficient production is promised by those in charge of the new undertaking.

The performance of Lohengrin will mark the debut in opera in New York for several of the artists singing leading roles, while Mr. Van Grove, former director for the Chicago Civic Opera Company, and also a conductor for the Cincinnati Summer (Zoo) Opera Company, will make his first appearance as an operatic conductor in this city.

Robert Ringling will sing the role of Telramund, one in which he is well versed, and for the portrayal of which he has received high critical commendation. Marta Wittkowska, who was noted for being the youngest member of the former Chicago-Philadelphia Opera Company during the regime of Dippel and Campanini, also makes her first New York appearance in grand opera. The production marks the New York debut of Claire Alcee, the somewhat sensational young soprano who suddenly came to public attention when she sang the role of Desdemona in the performance of Otello given in January by the Philadelphia Grand Opera Company. She is a pupil and protégée of Calvé, De Reszke and Amato, and will sing the role of Elsa.

Herbert Gould is known for his work in both the Chicago Civic and the Cincinnati Zoo opera companies, as well as having sung in concert and with the various symphony orchestras as soloist. This also will mark his first appearance in grand opera in New York City.

Carl Rollins has been best known to music followers by his work as a member of the National Broadcasting Company's grand opera organization, broadcasting over WEA and allied stations. He also toured with Florence Macbeth in opera-concert, and is the first radio artist to go directly into grand opera as the result of his broadcasting work here.

The orchestra and chorus have been recruited from among the best of the operatic organizations, and will be augmented by a special group of singers from the various university glee and choral clubs throughout the country.

Orville Harrold needs no introduction to either operatic or concert audiences, and his return to the grand opera ranks will be of interest to his many followers throughout the country. The scale of prices for the operas will be of the so-called popular variety.

An interesting feature of the company's announcement is

the invitation extended to anyone interested to express preference as to the operas to be sung, and also whether or not they should be sung in English or in the language in which the opera originally was written. Upon the result of this proposed "straw vote" the directors of the new organization will determine their repertory and policy for the coming season.

Juilliard Foundation to Aid Composers

American composers of symphonic music will be the beneficiaries of a new plan undertaken by the Juilliard

Philharmonic-Symphony Merger

Although exclusively announced in the MUSICAL COURIER two weeks ago, a public statement has just been issued confirming this "news beat" that the two leading New York orchestras, the New York Symphony and the Philharmonic, have merged under the name of the Philharmonic-Symphony Orchestra. The New York Symphony will cease to exist as a separate entity after this season, and it is understood that the new orchestra will include the best players from both organizations, will increase its size and the number of its concerts. There is also a plan on foot to build an orchestra hall so that the new orchestra may be independent. The conductor in chief will be Toscanini. Mengelberg will conduct some concerts, and Damrosch will act as associate conductor.

performed previously; they should be orchestral, and should be suitable for performance in a symphony concert. Only works of which the composer owns or can control the copyright should be submitted.

Manuscripts submitted before May 1 will be read by a committee consisting of Rubin Goldmark, Albert Stoessel, and Philip Greeley Clapp, chairman. This committee will select two or three of the best compositions submitted, and the successful works later will be published by the Foundation.

Arbos Debuts as Conductor Here

Distinguished Spanish Musician Gives Dignified and Finished Readings—Leads Spirited Spanish Scores

Enrique Fernandez Arbos is one of the outstanding contemporary musical figures of Spain, the country that has contributed much of recent years toward the repertoire of the tonal art.

In his own land, Arbos is known best as a violinist, composer, conductor (Madrid Philharmonic) and a champion of Spanish music and musicians. In America, Arbos' reputation for many years was based on his compositions and on the fact that at the beginning of the twentieth century he had served for one season as concertmaster of the Boston Symphony Orchestra, under Wilhelm Gericke.

Last week, Senor Arbos returned to America and made his debut here as a conductor at the Thursday afternoon concert of the New York Symphony concert.

Sixty-four years old, short of figure, bespectacled, and heavily bearded, the Spanish visitor revealed himself as a musician of dignity and finish, who interprets with authority, and spirit. He shows easy mastery of the baton, knows what he desires, and has no trouble in persuading his orchestra to carry out his intentions and wishes.

He opened his program with Bach's Brandenburg Concerto No. 3, for strings, and gave it a reading serious, refined, and continent in the classical sense, even though there were moments when a greater degree of tonal and rhythmic elasticity might have fallen more ingratiatingly upon the ear.

Strauss' Don Juan ended the program, and into that work, Arbos put all the fineness and fire at his command. He achieved some notable climaxes and high imaginative flights. The rest of the concert was given over to Spanish music and, of course, the conductor gave out its message con amore and with all the characteristic Iberian nuances and colorings.

A D major Sinfonietta (first performance in America) by E. Halffter-Escriche, proved to be rather mild symphonic writing, of cheery melodic content, and somewhat superficial in orchestral workmanship, even though the form and style were in ancient character. The program notes said that the composer has been called by a Spanish critic, the "Scarlatti of the twentieth century." He

(Continued on page 14)



Daguerre Photo.

ISAAC VAN GROVE

American conductor, formerly with the Chicago Civic Opera and now conductor of the Cincinnati Zoo Opera and the All-American Grand Opera Company of New York. Mr. Van Grove will direct his first New York operatic production at the Century Theater, Sunday evening, April 22, when the All-American Grand Opera Company gives Lohengrin.

Foundation to assist in bringing this type of composition before the public. Working through the extension department of the Juilliard School of Music, the Foundation plans to publish two or three meritorious scores annually, and in some cases may undertake a first production.

Composers should be native-born or naturalized American citizens. Compositions may be new, or may have been

Twenty-Six European Opera Houses Agree to Aid American Students

John T. Adams, President of The Wolfsohn Bureau, Announces Details of Novel Plan by Which Native Singers May Obtain Operatic Experience Abroad—A Number of Scholarships Contemplated—Auditions Begin Next Month

John T. Adams, president of the Wolfsohn Musical Bureau, New York, Inc., returned last week from a six weeks' trip to Europe, and stated that he has arranged with some of the best of the opera houses in Italy, Germany, Austria, France, and Belgium to receive American singers and give them an opportunity to gain routine and experience under the most favorable auspices.

Twenty-six opera houses have been signed up by Mr. Adams, including the royal theaters in Antwerp and Liege, in Bordeaux, Marseilles, Cannes, Lyons, Trieste, Bologna,

Florence, Parma, and Genoa. Others will be added to the list. Auditions will take place next month. The committee of judges, of which Reinald Werrenrath is chairman, includes Louise Homer, Alma Gluck, Mabel Garrison, Lambert Murphy, Olga Samaroff, Albert Spalding, Toscha Seidel, the latter assisting in judging the applicants' musical ability.

At an informal meeting held at the Algonquin Hotel on Tuesday afternoon, March 20, Reinald Werrenrath announced.

(Continued on page 15)

MARSCHNER AND HIS CENTURY OLD MALE VAMPIRE

By Waldemar Rieck

ALTHOUGH Marschner's century old Vampire has a title, which, to many unacquainted with the opera, may seem to be in keeping with our fast, flippant, flighty and what-not twentieth century; it is not a work, which, if filmed, would call for the services of a vamp, coquet or flirt, as the word vampire is colloquially used. If the sex of the subjects, of the morbid, dramatic painting, The Vampire, by Sir Philip Burne-Jones (1861-1926) inspired by the poem of that name written by his cousin, Rudyard Kipling, were to be reversed it would represent the theme of Marschner's work, for in his opera women are a male vampire's victims. The only work of Marschner's recorded as ever having been performed in the United States is The Templar and the Jewess, which is founded on the well-known romance of Ivanhoe. It is perhaps because of its unusual, ghostly and morbid subject that The Vampire was never given in this country and has become neglected elsewhere. Marschner's brother-in-law, Wilhelm August Wohlbrück, wrote the text and used as his theme the old Scottish legend of the Vampire, a phantom-monster, which, in order to live, sucks the blood of the living while they sleep.

DER VAMPIR

Der Vampir (The Vampire) had its world premiere on March 29, 1828, at the Leipzig Stadttheater. Herr Köckert as Laird of Davenant, Mad. Streit as Malwina, Herr Höfler as Edgar Aubry, Herr Genast as Ruthven, Herr Gay as Sir John Berkeley, Frau von Zieten as Janthe, Herr Begt as George Dibdin, Herr Reinecke as John Perth and Mad.



HEINRICH MARSCHNER.

From a lithographic portrait drawn by T. A. Jung and published by Johanning and Whatmore, London, 1830.

Devrient as Emma, were in the cast. It was such a great success that the work was translated into English by Planché and given in London on August 25, 1829. A successful London run of sixty performances resulted in an invitation to compose an opera for the Covent Garden Theater. With the destruction of that theater by fire the invitation came to naught. The opera was performed at the Würzburg Theater on March 21, 1833, under Richard Wagner, who, in his autobiography, speaks of the work as being most interesting.

The story is this: Lord Ruthven, whose soul has been sold to Satan, is the Vampire who victimizes young maidens. Demons have extended his respite to a year. For this favor he must bring them three young and innocent brides. Sir John Berkeley's daughter Janthe becomes his first victim. She loves Lord Ruthven. The couple are traileed to a cavern by Janthe's father, who finding there his lifeless daughter, stabs her betrayer. Lord Ruthven, wounded and dying, is unwittingly saved by Edgar Aubry, a relative of the Laird of Davenant. Sworn to secrecy and never to disclose Lord Ruthven's identity, Aubry, as a favor to the dying man, carries him to the hills and departs. The rays of the moon revive Lord Ruthven, who hastens after Aubry in order to betray the latter's betrothed Malwina, daughter of the Laird of Davenant. Ruthven's respite drawing to a close he tries at the same time to win Emma, daughter of John Perth, the steward. In the meantime Malwina meets her lover Aubry. Their happiness in seeing each other again is dispelled by Malwina's father, who announces the Earl of Marsden as his daughter's future husband. Aubry recognizes the Earl as the Vampire by a scar on his hand. Ruthven denies his identity and Aubry sworn to secrecy remains silent. The Laird of Davenant promises to arrange a betrothal between Malwina and Lord Ruthven before midnight. The Vampire now seeks out Emma and through flattery and promise to help her and her lover George Dibdin, receives in gratitude a kiss, which places Emma in the power of the Evil One. Emma calms her jealous lover telling him that the Earl will make him his steward. Aubry's attempt to stop the marriage of Malwina and Lord Ruthven is met with the latter's threat that should Aubry break his oath he likewise will be condemned to be a Vampire. Ruthven finally persuades Emma to come to his den where he murders her. In the last scene Aubry, forgetting his own danger, unmasks the Earl as the Vampire, who is destroyed by a flash of lightning. The opera ends with the lovers Malwina and Aubry happily united.

BIRTH, PARENTAGE AND MUSICAL EDUCATION

Heinrich Marschner, in his time one of Germany's most admired operatic composers, was one of Weber's greatest immediate successors. He was born in Zittau, Saxony, on August 16, 1795, in a house in the Fleischergasse which is now No. 5 Reichenbergerstrasse. At an early age he displayed unusual talent for music. He came of a musical family, for his father, a turner by trade, played the flute, the harp, gave musical instruction and even directed the

IT is just a hundred years today since Marschner's opera, The Vampire, had its first public performance, and it is worth while recalling, if only by reason of the fact that, in those good old days, such terrifying and ghostly things were popular, and that English scenes and English tales were often chosen as the basis of operatic art. This Vampire story is evidently laid in Scotland; the same composer also set Walter Scott's Ivanhoe, and Wagner, it will be recalled, set Bulwer Lytton's Rienzi. Tristan is also a legend of the British Isles. Lucia was Scotch—and so it went. There was little idea of nationalism in those good old days. The only work of Marschner still given today is his Hans Heiling—a simple but delightful old German work.—The Editor.

band of the community, while his mother, Christiana Gottliebée née Cassel, was also musical.

In 1804 Marschner entered the Gymnasium at Bautzen, where he sang in the choir. Profiting from the instruction which he received there from Friedrich Schneider, the director, he was offered a position in the choir of a church in Bautzen by its organist, Christian Gottlob August Bergt. In 1808 he returned to Zittau, where without any previous knowledge of the theory of music and only through instinct, he began to compose. Two of these early musical compositions are Kindermörderin, and a ballet, Die stolze Bäuerin. About 1811 he studied with Karl Gottlieb Hering, the musical director of the Zittau Seminary. In 1813 he left for Prague where he became acquainted with the composer Johann Wenzel Tomaschek. His stay was short, for he returned that same year to Zittau and went from there to



MARSCHNER'S BIRTHPLACE IN ZITTAU

Leipzig to study jurisprudence at the university. In the Napoleonic wars raging at that time, Marschner took no part but was, however, a witness of the Battle of Leipzig.

The power of music became so strong that he resolved it was his calling and Johann Gottfried Schicht, cantor of the Thomas School, and Leipzig's greatest authority on music, became his teacher. In 1815 Marschner made a successful tour as a piano virtuoso, and while in Carlsbad became acquainted with the Hungarian Count Thaddäus Amadee de Varkony, a highly talented and accomplished virtuoso and improviser, who became his patron.

VISITS BEETHOVEN

In 1816, with a letter of introduction from his Leipzig teacher and his new patron, Marschner visited Beethoven, who just glanced at the compositions he had brought, mumbled and said: "Don't come too often, have little time, bring something again." Beethoven's abruptness was too much for him. With his musical enthusiasm chilled, Marschner returned to his lodgings and was going to pack up and return to the university at Leipzig, when his patron made him acquainted with Beethoven's peculiar ways. Further meetings with the great master were not tragical. On one of Marschner's compositions, a sonata for four hands, there was found written, "Beethoven was well pleased with it."

MARRIAGE AND FIRST OPERA.

In the early part of 1816, Marschner obtained, through his patron, a position as a music teacher in Pressburg. Here, on November 26, 1817, he married the merchant Von Cerva's daughter Emilie, who died April 13 of the following year. While in Pressburg he had been busy on the composition of a three act opera, Sidor und Zulima oder Liebe und Grossmuth, the text by Dr. Hornbostel. In the course of the summer of 1818 the opera was finished and given on November 26 at the Pressburg Theater. While there he is also said to have composed the music to a one act play by Kotzebue called Der Kyffhäuserberg. Weber has given the date of this work as November, 1816. It deals with the legend of the spirits who guard the wine in the Kyffhäuser mountain. There are twelve numbers in this

work which is very simple musically. There is a very pretty nine-pin quartet and sextet with chorus which takes place while the maidens are spinning and the men are lighting their pipes with flint. A small solo sung at the spinning-wheel and the ballad of the woman doorkeeper are both quite charming.

Henry IV und D'Aubigne, a second opera, book by his friend Dr. Hornbostel, was completed in the fall of 1818. Marschner sent the score to Weber, who, at that time, was trying to establish the German school of opera so neglected by the different German theaters. After a few years the opera was produced with great success on July 18, 1820, in Dresden. Weber's fine character and heart were shown in the publicity which he gave the opera previous to its premiere. On January 9 of that year Marschner married Franciska Jaeggi, a clever pianist.

MUSICAL DIRECTOR AT DRESDEN.

In 1822, by order of director Könnertitz, Marschner composed incidental music to Kleist's drama, Der Prince von Homburg, and to Kind's drama, Schön Ella. The incidental music to Hell's Ali Baba was finished in April, 1823, but the first performance was a fiasco. The trial appointment of Marschner, at the beginning of March, 1824, as musical director of the opera at Dresden, thus becoming an associate of Weber's was much against the latter's wish, for Weber, who considered Marschner an intruder, had hoped to obtain that post for his boyhood chum, Joseph Gänsbacher.

Marschner's next opera, Lucretia, text by the orchestra



KAROLINE HETZENECKER IN HANS HEILING. From a water-color made in 1848 by Moritz von Schwind.

conductor Eckschlager of the Pressburg Theater, who had given him the book in 1820, was supposed to have been given in Danzig in 1826. The last work of this period is the one act operetta, Der Holzdieb, text by Kind. It was performed in Dresden at the end of February, 1825. On December 12 of that year his wife died. On March 5 of the previous year she had given birth to a son, Alfred Guido. On July 3, 1826, in Magdeburg, Marschner married Marianne Wohlbrück, an opera singer.

DER TEMPLER UND DIE JÜDIN

In 1829 Marschner was at work on his second grand opera, Der Templer und Die Jüdin, text again by his brother-in-law, Wilhelm August Wohlbrück, who took for his subject Scott's Ivanhoe. On December 22 of that year the opera was first performed at the Leipzig Stadttheater. The success in the beginning was not like that of Der Vampir but it soon became just as great. The opera was given in 1840 in London. The first performance in the United States was at the Stadt Theater, New York, January 29, 1872. The cast was: Herr Zschiche as Cedric, Herr Bernhard as Ivanhoe, Frl. Rosetti as Rowena, Herr Weinlich as Beaumanoir, Herr Müller as Brion de Bois, Herr Dickhof as Bracy, Herr W. Formes as Black Knight, Herr T. Habelmann as Wamba, Herr Weisheit as Robert, Herr Wagner as Lokslei, Herr Karl Formes as Tuck, Herr Albrecht as Walter, Herr Hütter as Wilibald and Frau Fabbri-Mulder as Rebecca.

DES FALKNER'S BRAUT.

In January, 1831, Marschner became conductor of the Court Theater of Hanover. This post he held for twenty-eight years. The right of performance for Des Falkner's Braut, a comic opera in three acts, text by Wohlbrück, was acquired by director Cerf of the Königstädtischen Theater in Berlin. However, through the opposition of the Berlin manager, and as Marschner thought, particularly through the efforts of Spontini, the performance was prohibited. It was therefore not until March 10, 1832, that the opera was given, without success, at the Leipsic Stadttheater. The plot is insignificant and it is surprising that the composer of Hans Heiling considered it worth his attention.

HANS HEILING.

Shortly after he had finished Des Falkner's Braut, Marschner received anonymously, a romantic opera libretto, which treated of the legend of Hans Heiling. The author was the Berlin baritone and actor, Philipp Eduard Devrient. He had originally written it for his friend Mendelssohn, who refused it because he was not in favor of opera texts

and did not like the character of Hans Heiling. Devrient, disappointed, laid his libretto aside and not until July, 1831, did he conclude to offer it to Marschner, taking care not to give his name at the time fearing a second refusal. Marschner bought the libretto for thirty-five Louis d'or.

On August 14, 1832, Marschner wrote to Devrient, who was in Berlin: "Nothing ever gave me so much pleasure as the work of Hans Heiling. At five o'clock the opera was finished, I feel contented and happy. I will have a copy of it made at once and will send it to you for inspection. . . ." At the beginning of September the score arrived in Berlin. Mendelssohn and conductor Taubert played it over immediately, while Devrient and his wife Therese undertook the singing of the parts. Mendelssohn was the first to see the beauty in the music. Devrient was at first sceptical and missed the clear dramatic development in the music. However he also soon recognized the peculiar greatness of the work and thanked the composer in most rapturous terms. With Hans Heiling, Marschner again entered the realm of the romantic spirits. If Faust is the superman, then Hans Heiling is the counterpart of Faust. With



MONUMENT TO MARSCHNER IN HANOVER.
Ferdinand Hartzer, sculptor.

Hans Heiling the composer reached the zenith of his artistic career. He was then the most successful and popular of German operatic composers. Weber was long dead, Wagner still unknown, and Meyerbeer not yet a rival. After much delay the opera had its premiere at the Berlin Opera House on May 24, 1833, with the librettist in the title role. It met with great success and on July 19, 1833, with still greater success in Leipzig. In October, Marschner was given the degree of doctor by the University of Leipzig.

DAS SCHLOSS AM AETNA AND LAST OPERAS

A new tragic opera, *Das Schloss am Aetna*, or *Die Feuerbraut*, was finished in April, 1836. The libretto, by E. A. F. Klingemann, Marschner had acquired before that of Hans Heiling. The premiere took place in Leipzig in 1836 and on June 5 of that year it was given in Hanover. Almost simultaneously with the latter, a comic opera, *Der Bābu*, was nearing completion, the premiere of which Marschner had planned for Hanover. It was given in Hanover in 1837. Between the premiere of *Der Bābu* and the completion of his next opera a period of six years elapsed. There appeared, however, in the meantime thirty works of various kinds: a collection of twenty songs, many male choruses, chamber music, a *Festspiel zur Vermählungsfeier des Kronprinzen*, and others. In the autumn of 1844 he had finished the score of his grand opera, *Adolf von Nassau*, text by Heribert Rau. It was given in Dresden on January 5, 1845; in Hamburg at the beginning of February and in the course of the same year in Breslau. In Dresden and Hamburg, where the composer conducted, it had seeming success. The public applauded him generously, not for the newer works, but for his previous works. This last opera was a still weaker product than *Das Schloss am Aetna*. The text is impossible. *Adolf von Nassau* was followed by his last two operas, *Austin*, given January 25, 1852, in Hanover, and in 1858 he finished *Hiarne*. This last work was not produced until after his death when it was given in Frankfurt in 1863 and in Munich in 1883. Just as was his opinion of each of his previous operas, that it was his best effort, so he thought *Hiarne* was his greatest work, although none of his operas excelled Hans Heiling.

LAST YEARS AND DEATH

On February 7, 1854, he lost his wife, Marianne, and on June 10, 1855, married his fourth wife, Therese Janda, a singer from Vienna, who survived him. In this same year he composed incidental music to Rodenberg's *Waldmüllers* and the following year did the same for Mosen's *Goldschmied von Ulm*. As royal opera conductor at Hanover he directed for the last time on November 10, 1859.

The following year he went with his wife to Paris, where, through the help of an influential friend, he had hoped to have his opera, *Hiarne*, performed. Nothing came of this or with the audience which he had with Napoleon III. It is very likely that the Parisians were too busy with Wagner at that time to bother with Marschner. Disappointed, broken in health, and again suffering from his old eye trouble, he returned to Hanover in 1861. His waning reputation worried him more than his physical ills and

eventually hastened his death. Stricken with apoplexy he died with little suffering on December 14, 1861, at 9 p. m., and was buried on December 18 in Hanover.

Marschner is the connecting link between Weber and Wagner. In the portrayal of plebeian or comical characters he was not even excelled by Weber. He excelled in the depiction of the unearthly and supernatural. Hans Heiling, which deals with the kobolds of the mountains, is a fine illustration of this.

Berlin Disappointed With Stravinsky's Oedipus Rex

A Gluck Comic Opera Successfully Revived—Furtwängler Scores With St. Matthew Passion—Egon Petri Hailed as Master Pianist—Interesting New Music—Poor Columbus Arouses Enthusiasm

BERLIN.—During this somewhat dull and ill-fated season the Berlin Staatsoper was expected to bring out at least one brilliant novelty from the Stravinsky program which has been under such long and careful preparation. The great event, namely the first performance in Germany of *Oedipus Rex*, has at last taken place, but even the composer's most zealous admirers cannot honestly believe that this work achieved a great victory.

GALLERY SAVES SITUATION

Owing to the new fashion of selling out the entire house to wealthy organizations for important premières, this performance, which consisted of *Oedipus Rex*, *Mavra* and *Petroushka*, was heard by the fashionable union of Berlin merchants and industrialists. In fact it was to serve as a sensational feature of the club's great ball and supper. But considerable disappointment was displayed after *Oedipus*; and if the gallery—to which the general public was graciously admitted—had not applauded with youthful fervor the resulting lack of enthusiasm would have been embarrassing.

What Stravinsky offers us in this new score is decidedly novel and curious. He has an enviable knack of surprising the musical world with every new work, of showing himself a most skilful actor in an entirely new and sensational role. But, alas, this versatility is not always identical with high artistic quality, and only rarely has Stravinsky attained the heights of sterling mastery. The *Histoire du Soldat* is such a summit, but *Oedipus*, in my estimate, will hardly be a match for the unpretentious soldier.

A PRETENTIOUS WORK

On the contrary *Oedipus* is a very pretentious affair. Stravinsky seems to have become tired of his parodistic manner. He wants to be rated as a serious artist. But it is always difficult to make people forget one's former life, and so it happens, that Stravinsky as a tragedian is not very convincing. To be quite frank this strange operatic scene sung in Latin with a strange confrencier who rapidly explains the drama which the spectator does not see, this hybrid mixture of irreconcilable stylistic elements is, to my mind, one of the most tedious experiences imaginable. There is nothing tragic in the expression of the music, and its studied primitive character its lack of interesting melody, its barrenness of invention offer little attraction. Granted, that a few stretches, especially the closing chorus, are musically striking. But how much more enjoyable and impressive is Stravinsky's happy youthful effort, *Petroushka*, which made good with the public what *Oedipus* had failed to obtain.

As an intermezzo the little operatic scene, *Mavra*, was given for the first time. It fell completely flat and found hardly a defender in the press, even among those critics who consider it a duty toward contemporary art to support Stravinsky at all costs. The best and most striking traits of the performances were due to the conducting of Klemperer, who lavished all his power, his fiery energy and his amazing enthusiasm upon them, especially *Oedipus*. The solo singing in *Oedipus* is in itself not very attractive and its interest was hardly heightened by the singers. To the chorus is allotted the most important part in this score. The monotony of the numerous choral episodes could, of course, not be removed by the performance, but much fine singing and admirable discipline was displayed.

THE PILGRIMS OF MECCA

Gluck's comic opera, *The Pilgrims of Mecca*, has been revived by the State Opera. This little work written in 1764 (its original title was *La rencontre imprévue*) has its historical importance in the master's attempt to combat the salient points of French comic opera with the Italian style of melody. In spite of a number of charming arias, however, Gluck was only half successful in creating the new international style of comic opera. Twenty years later Mozart solved the problem in his *Entführung aus dem Serail*, which treats a dramatic fable so similar to Gluck's *Pilgrims* that one is justified in seeing Mozart here in an intentional rivalry with Gluck. The performance of the latter's charming and interesting score was remarkable in many points. Kleiber conducted with his customary finesse and elegance. Delia Rheinhardt, Theodor Scheidl, Jaro Dworsky, Henke and Helgers sang well and acted with characteristic and comic agility. Aravantos provided a picturesque and fantastic scenic frame and Hörth was responsible for the skilful mise en scène.

Gluck's little opera was followed by a ballet, treating of the story of Molière's *L'Avare* with an accompaniment of Haydn's music, skilfully chosen from the master's different works. Max Terpis, the leader of the Berlin ballet, is to be credited with the idea of this pot-pourri dance creation, which appears somewhat too extended and consequently a little tiresome, in spite of Haydn's delightful music.

KARL ERB AN IDEAL "EVANGELIST"

Furtwängler, known to us so far only as a symphonic conductor, extended the field of his activity by directing great choral bodies for the first time in Berlin. His interpretation of Bach's *St. Matthew's Passion* proved an artistic event of prime importance. Furtwängler shows the grandiose score in a new light, or rather in a vision of elemental power that penetrates to the innermost soul of

Bach's beautiful music. He presents everything in a natural manner and at the same time fascinates the listener with his highstrung, emotional tension. Moreover he satisfies the most exacting esthetic demands by his convincing construction of the gigantic proportions in Bach's music. The Kittl chorus was a most efficient instrument of expression in Furtwängler's hand, and a body of prominent soloists were worthy of the occasion. Karl Erb makes an almost ideal evangelist with his admirable feeling for the style of this often misunderstood part. Lotte Leonard, Frieda Dierolf, Rudolf Bockelmann, Fred Drissen and Jost Berkmann did justice to the solo parts in a measure rarely equalled.

KUNWALD'S SUCCESS

Ernst Kunwald, formerly conductor of the Cincinnati symphony orchestra and after the war commander-in-chief of the musical forces of Königsberg, showed his extraordinary capacities as a conductor in a recent concert with the Philharmonic Orchestra. He chose Schumann's rarely played *Rhenish Symphony* and Tchaikovsky's diverting *Fourth*. Both works were rendered in the most brilliant manner, and musically flawless. Especially remarkable was the tone quality of the Schumann symphony, which is generally considered an ungrateful and ineffective orchestral work. Kunwald's success was unquestioned.

Jascha Horenstein as orchestral conductor is the discovery of the present season. As his concerts have been repeatedly referred to in the *MUSICAL COURIER* these last months, it may suffice for this time merely to mention his last program which consisted of Reger and Brahms compositions. Egon Petri, as soloist, played Busoni's interesting *Indian Fantasy* with pianistic perfection. It is worthy of note, in this connection, that Busoni's score, written in 1912, contains in its finale the same "mechanical" music which was hailed as the *dernier cri* in 1925.

BRAILOWSKY'S EXCEPTIONAL SUCCESS

The following night Petri gave his second recital, with Busoni's arrangements of Bach compositions; it was a stupendous exhibition of pianistic power. Rarely, since Busoni, has such masterly, such gigantic piano-playing been heard. Petri has now reached the full development of his extraordinary gifts, as a pianist, musician and artist of the highest intellectual type. Alexander Brailowsky, a player of an entirely different type, also scored an exceptional success, fully deserved because of the splendid virtuosity and the emotional intensity of his playing. He is certainly one of the élite among pianists.

The International Society for Contemporary Music brought out a number of new works in its last concert. Erwin Schulhoff from Prague played his second piano sonata and his *Cinq études de Jazz* with much pianistic skill. It is brilliant, modern, but empty music. Max Butting's *Duo for violin and piano* is much more serious. It is in the modern linear style, written with considerable knowledge, vital rhythms and good melodic qualities, as became evident in the graceful andante. Reinhold Wolff has written five songs in closest imitation of the Schönberg style. It is surely not easy to make so close a copy of such a complicated model, but why take the trouble?

WITTY CHAMBER MUSIC

Ernst Toch's new sonata for violin and piano, op. 44, is a valuable addition to modern chamber-music, brilliant, witty, vivid and entertaining. The graceful elegance of the slow intermezzo and the boisterous humor of the contrapuntally intricate finale are especially effective. Stefan Frenkel played the violin solos in the Butting and Toch numbers with his usual facility and skill, assisted at the piano by Else C. Kraus and Ernst Toch. Emmy von Stetten, accompanied by Stefan Wolpe, did her highly creditable utmost as a singer and musician, in the unvocal and chaotic melodic lines of the Wolff songs.

DR. HUGO LEICHTENTRITT

Girl Conductor Wins in Bush Conservatory Contest

A new recruit to the ranks of women conductors of symphony orchestras was made last week in Virginia Jokisch of Bush Conservatory, who was named winner in a contest among student conductors at the Chicago music school.

Miss Jokisch, who is twenty-two years old, was selected by a jury from a class of eleven, most of whom were men. She will conduct one number with the Bush Symphony Orchestra at Orchestra Hall, Chicago, on May 24. She holds a degree of Bachelor of School Music at the Conservatory and last year won a Juilliard Scholarship in piano under Mme. Ella Spravka at Bush Conservatory.

Roma Again Chosen for Extended Ravel Tour

Lisa Roma, the American soprano who so successfully accompanied Maurice Ravel on his tour across the continent, has again been chosen to interpret his songs on the second half of his tour, which began in Kansas City on March 13.

Miss Roma appeared as soloist with Mr. Ravel with the Boston, Chicago, Cleveland and San Francisco orchestras, besides appearing at many concerts and recitals in the principal cities, finishing with a successful appearance at the Century Theater, New York, on February 26.

Reports of New York Concerts

MARCH 19

Lenox String Quartet

Two novelties and one old classic engrossed the attention of the Lenox Quartet and their audience at the Town Hall on March 19. The classic proved as good as always, the novelties as good as usual.

After a smooth and euphonious performance of Beethoven's quartet in F, op. 18, No. 1, the ensemble, with Eufemia Gregori, soprano, addressed itself to a work by Rosario Scalero (still in mss.): a setting of d'Annunzio's *Rain* in the Pine Forest, for quartet and voice. The composer has on the whole caught the spirit of the poet's verse, and the result is a composition of considerable interest and descriptive power. The Lenox artists gave it a sterling performance, while Miss Gregori, who is a sister of Dusolina Giannini, sang its difficult intervals and its sustained periods in a praiseworthy and tasteful manner.

Professor David Stanley Smith's piano quintet, also still in manuscript, closed the program. As might have been expected of the erudite composer, the work is scholarly and well written for the instruments. Of melody there is also considerable, but not of the sort to make any great difference in one's life. That sort of melody seems not to be vouchsafed many of our present day composers. The pianist in the quintet was Bruce Simonds, who acquitted himself as the earnest and accomplished musician that he is.

Lucie Stern

Lucie Stern, a fourteen year old pianist who studies with Josef Hofmann at the Curtis Institute of Music in Philadelphia, appeared in recital at Carnegie Hall on March 19. This young artist was heard in her debut recital in the metropolis three years ago, and that she has made great strides since that time was evident in her playing on this occasion. Her program was a difficult one for so young a musician, including as it did the Cesar Franck Prelude, Choral and Fugue; the Beethoven Sonata, op. 111; a group of Chopin, and shorter numbers by Abraham Chasins, M. Dvorsky, Stravinsky, Lucie Stern and Liszt. For one of her years, Miss Stern plays with a surprising amount of musical feeling and assurance. She unquestionably is a talented young artist from whom much may be expected.

MARCH 20

Philadelphia Orchestra

Balakireff's symphonic poem, *Tamar*, opened the Tuesday evening concert of the Philadelphia Orchestra, led by Pierre Monteux, and found that leader and his men at their brilliant best. The pregnant themes, the fascinating rhythms, and the vivid colorings of the score (which, by the way, retains its vitality through the years) were revealed in stirring fashion and moved the listeners to warm enthusiasm.

Pierré's Music Hall Impressions followed and its rather thin humor and obvious burlesque furnished some moments of musical merriment without leaving any potent impression. Pierré belongs to the old school of creators and his satirical strokes sound decidedly naive to ears accustomed to the biting wit and cynical buffoonery of the current modernistic composers.

The fourth symphony of Tchaikowsky, read with passion and poignancy, ended the program so compellingly that the audience remained to recall Monteux repeatedly. His latest appearances in New York have been a pronounced success and he has more than ever established himself here as a conductor of technical mastery, sound musicianship, and rich interpretative fancy.

Lawrence Haynes

Lawrence Haynes, tenor, assisted by Carlos Salzedo, at the piano, gave a program of French songs and songs in the French manner at Town Hall on March 20, proving himself to be an excellent and unusually intelligent interpreter of this sort of music, than which there is none more difficult to make effective, especially in so large an auditorium as the Town Hall. The program selected by Messrs. Haynes and Salzedo included works by Franck, Fauré, Duparc, Ravel, Debussy, Griffis and Loeffler. The most attractive and impressive of all of these, musically speaking, were of course those by Debussy, but the entire program was of interest especially, as it maintained a mood with cumulative effect, gaining in emotional intensity as the afternoon progressed.


Mr. Haynes has a voice of pleasing quality which he knows how to control and modulate, and which he wisely never overforced. His entire performance was free from any effort at vocal display. Both artists evidently appreciated the fact that wherever display might be effective it would certainly not be effective in this program. The whole

afternoon was one of poetic beauty, delightful to those who have learned to appreciate the great art of modern France. That the large audience which attended this concert was fully alive to the excellence of the offering was demonstrated by the hearty and prolonged applause.

Hall Johnson Negro Choir

The Hall Johnson Negro Choir, which made its debut at Pythian Temple on February 29, gave a second concert at Town Hall on March 20, augmenting the impression of excellence and individuality which was received from its earlier appearances in New York. This choir has a manner and method of its own and gives the negro folk tunes a significance that is rarely present in the interpretations of these works when given by other individuals or organizations. There is little or no evidence of either vocal or cultural training in the singing either of the choir as a whole or in individual groups or its members as soloists.

The conductor, Hall Johnson, is evidently an educated negro with musical training, but he does not allow that training to color his understanding of the picturesque charm of negro music as it is. He succeeds amazingly well in making the renditions of the works sound orderly without any loss of the flavor of the soil. So far as one can judge, Mr. Johnson does no more than keep his forces



"Miss Peterson sings with intelligence, with a nice appreciation of the content of a song, and with vocal style which commends itself by its naturalness and its continuous treatment of tone."

The New York Herald Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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together. He allows the individual members of the choir to sing in their own way, trusting them to obtain effects appreciable to white audiences by the musical gift which is the heritage of the negro race. The result is extraordinarily fine, and an example of how negro folk music should be sung.

The Town Hall audience evidently got a genuine thrill out of this singing and became steadily more and more enthusiastic as the evening progressed. It was a real triumph of negro art.

Barbizon Recital

The program of the Barbizon Intimate Recital on March 20 was made up mainly of Indian and Russian songs, with Ratan Devi, British Indian folksong singer, and Boris Saslawsky, Russian baritone, as joint artists. Mme. Devi charmed her audience with her program of exotic Hungarian and Kashmir folksongs and East Indian ragas, so in keeping with her personality. The indescribable Oriental chant so predominant in these Eastern songs remains with one long after he has heard them sung. Mr. Saslawsky transferred his listeners to Russia and presented them with some of his most delightful interpretations. Moussorgsky's *Hopak* and the Russian folksongs were particularly appreciated. Edith Quaile Saslawsky, as accompanist for the baritone, took no small part in helping to make the evening a very enjoyable one.

MARCH 21

William Kroll

The violinist of the Elshuco Trio, William Kroll, added to the joy of the first evening of Spring by a recital in Carnegie Hall. Mr. Kroll's accomplishments in the field of chamber music are well known and much admired, but his solo appearance proved him to be, in addition, a virtuoso of eminent attainments. Technic of a very high

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order, a beautiful and opulent tone, depth, brilliancy—in short, all the earmarks of the master violinist were in plentiful evidence. In addition, the artist presented two compositions of his own, Bizarresque and a theme (Hebraic) and variations, which are most attractive and grateful additions to the violin literature.

A vigorous and musically reading of the Cesar Franck Sonata in A major, Aurelio Giorni, the Elshuco pianist, partnering the violinist, was followed by the Grave and Fugue from the A minor sonata of Bach, for violin alone. The Grave was given with fine breadth of sustained tone, while the Fugue exhibited polyphonic playing of a high order. Bruch's second concerto, which calls primarily for a broad cantilena and tone volume found in Mr. Kroll an ideal exponent. The sustained and melodious phrases came to eloquent utterance on the fine Stradivarius on which they were enunciated.

The recitalist's compositions were followed by a well written and interesting piece called *The Dunes* near Leyden, by Aurelio Giorni, Mr. Kroll's colleague in the Elshuco Trio, and the concert came to a brilliant close (except for the encores) with a truly virtuoso performance of Zimbalist's arrangement of Sarasate's *Carmen Fantasie*. Emanuel Bay played the accompaniments in a manner that was entirely worthy of the earnest musicianship and dignified style of the concert-giver.

Milo Miloradovich (Rubinstein Club)

Milo Miloradovich, American soprano, made a triumphant debut at the Waldorf-Astoria Hotel as soloist at the Rubinstein Club Musicales on March 21. Her greatest effect was in *Ritorna Vincitor* (Aida), in which her splendid voice made an unforgettable impression. The singer's explanatory remarks preceding three French songs by Ravel, and two by Harriet Ware, gave added interest to these; lovely high tones and beautiful detail of expression marked them; she added Ware's *Nightingale* and *Ant* as a humorous encore, and Miss Ware, in the audience, rose to the applause. The fair singer was charming in style and vocal quality in songs by Handel and was vociferously encored. Bernhard Gabriel, Denver pianist, was introduced by President Chapman, and played solos by Chopin, Schubert, Prokofiev and Liszt with fine poise and brilliancy. The Chapmans, just arrived from an overland auto-trip from Florida, were heartily welcomed. Kathryn Kerin-Child and Edith Morgan Savage were the very capable accompanists.

MARCH 22

New York Philharmonic

At this Thursday evening Carnegie Hall concert of the Philharmonic, Arturo Toscanini continues his triumphal sway at the head of the Philharmonic Orchestra, and no matter how often he repeats single pieces and whole programs, he finds large audiences always on hand ready to do him honor by the warmest kind of applause.

Cherubini's *Anacreon* overture, Martucci's F major symphony, Strauss' *Till Eulenspiegel*, the Good Friday music from *Parsifal*, and the Vivaldi violin concerto in A minor (Scipione Guidi, soloist) constituted the program. It is needless to go into any review of these Toscanini readings. They exhibited all his usual care, musicianship, fancy, and baton technic.

The Martucci score has old fashioned features, but remains interesting as the dignified and serious work of the first of the modern Italian composers to break away from opera and confine himself to the writing of concert music.

Vivaldi's concerto was played by Guidi with serene mastery of its musical and technical contents.

Isabel Richardson Molter

Isabel Richardson Molter, soprano, gave a recital at Steinway Hall on Thursday evening, under the auspices of the Washington Heights Musical Club. Accompanied by Harold Molter, she sang four groups, the first consisting of ancient Italian music, the second of German lieder and an aria from *Tannhauser*; the third comprised Russian songs, and the fourth works by American composers, including Fisher's *I Heard a Cry*, and Golde's *Awakening*.

In all of these Miss Molter proved herself to be an artist of intelligence, with a thorough grasp of lyric and dramatic expressiveness and well schooled in the traditions of the past. She has obviously been well taught and has an inborn musical and poetical conception which has aided her to carry out effectively the instructions of her teacher. The program was of interest, especially the German and Russian

(Continued on page 12)



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New York Concerts

(Continued from page 10)

groups, and the audience evidently had a thoroughly pleasurable evening of music.

MARCH 23

Vladimir Horowitz

Carnegie Hall held a large and expectant audience at this evening recital of Vladimir Horowitz. The listeners realized full enjoyment, for the young pianist again stormed the heights of virtuosity and ran the gamut of appeal in poetry, passion, and musico-intellectual presentation. Enthusiasm unrestrained made the event a triumph for Horowitz and he celebrated it with a generous contribution of encores.

The four Ballades of Chopin held the place of prominence on the program. Their performance represented remarkable interpretative variety, employing a wealth of tonal nuances, musical insight, and technical mastery. The familiar G minor and A flat Ballades took on new interest in the vital versions delivered by Horowitz.

Beautifully poised and artistically rounded was the playing of Mendelssohn's rarely heard Variations Serieuses. Delightful effects obtained in a Chopin mazurka and two etudes, Debussy's Serenade to a Doll and Gradus ad Parnassum had charming graces and subtle and delicate manipulations of tone, pedal, and dynamics. Ravel's Jeux d'Eau revealed itself in shimmering loveliness of finger work. Tschaikowsky's Dumka and the Danse Macabre by Saint-Saens-Liszt closed the program. The graphic performance of the last named piece resulted in thunderous and prolonged plaudits for Horowitz.

MARCH 24

The English Singers

Not much need be said about the Saturday afternoon recital of The English Singers at Town Hall, but that little should express extreme gratification and praise. In

music which they have performed here before, the vocal visitors were possessed of all their oft extolled tonal charm, music proficiency, and interpretative command. Their recital was a supreme joy. In their own field The English Singers have no superiors, and not even equals. They won ovation after ovation at the matinee last Saturday. To quote the phrase of rural newspapers: "Come again, and often, say we."

Paderewski

An audience which occupied every inch of available space in Carnegie Hall enthusiastically applauded Paderewski when he gave his only New York recital of the season in that auditorium on the afternoon of March 24. The famous artist played Symphonic Etudes, Schumann; A flat sonata, Opus 110, Beethoven; a group of Schubert-Liszt and one of Chopin, as well as Nocturne à Raguse, Ernest Schelling; By the Brookside, Stojowski, and Hungarian Rhapsody, Liszt.

MARCH 25

Reinald Werrenrath

The second recital of the season by Reinald Werrenrath attracted a good sized audience to Carnegie Hall on Sunday afternoon. The popular baritone knows how to construct programs as well as how to sing them, and he offered much of interest and variety in style. In the fourth group, five Songs of the Sea, by C. Villiers-Standford, the singer was assisted by the Atwater Kent Singers, an excellent double octet of male voices. To this Harry Spier had furnished a two-piano accompaniment.

The opening numbers, Mozart's Alma and recitative and air from The Marriage of Figaro were sung in fine classical style, with clear diction and ingratiating tone quality. These were followed by Wagner's four songs, Stehe Still Im Treibhaus, Schmerzen and Traume. The third was an English group, comprising songs by Dermot, Macmurrough, J. C. Holliday, Oley Speaks, Fred Bowles and Michael Head. A number of encores completed the singer's offerings. In the shorter songs the finished art, winning style and other familiar characteristics of Mr. Werrenrath's work were in plentiful evidence, much to the satisfaction of his listeners. Herbert Garrick officiated at the piano in his usual competent manner.

Herma Menth

Herma Menth, a Viennese pianist, presented an interesting program at the John Golden Theater on March 25.

Miss Menth possesses a goodly portion of those attributes which go to make up what is known as 'personality'; and doubtless this is one of the reasons that her playing is filled with that particular degree of spirit, intensity and fancy for which it is known. Her bearing is one of ease and composure, and her demeanor is that of a person performing informally before a small group of friends. Perhaps this is also an element lending itself to the charm of her work.

An attentive audience appreciated the quality of her offerings on Sunday evening, and remained en masse until the final encore had been played even though the program had been a long and comprehensive one. The first group was comprised of Scarlatti, Gluck-Brahms, Couperin, Rameau-Godowsky and Liszt numbers, the last named being The Fantasie and Fugue on the letters B-A-C-H. Schumann's Faschingsschwank, which was very well presented, was followed by a group of Schubert-Godowsky and Kreisler-Rachmaninoff arrangements and pieces by Sauer, which in turn were followed by Rubinstein and Liszt numbers.

There is a spontaneity, poise and assurance about Miss Menth's playing that is refreshing. Flashes of quick change in mood and color, enhanced by a skillful technique, also lend an insight to her interpretations that is often missed by the less sensitive artist. Her tone work in many passages is worthy of commendatory comment as well.

Maria Tabau

Maria Tabau, a charming Spanish singing actress, was so well received in her two previous New York recitals this season that a third was arranged for last Sunday evening at the Guild Theater. Her program was made up of Spanish and Latin American songs, with one Portuguese number, all of which were interpreted with the same skill and artistry which marked her former appearances.

New York Matinee Musicale

The New York Matinee Musicale, Mrs. Rosalie Heller Klein, president, gave a concert of American and Russian composers at the Hotel Ambassador on March 25. The program opened with Albert Stoesse's stylish Suite Antique, for two violins and piano, played by Hazel Jean Kirk,

A Correction in the

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Mary-Gail Hafford, and Josef Adler, respectively. The players displayed commendable musicianship; the ensemble was smooth and well balanced, though the individual qualities of each was happily preserved.

Next followed a group of Russian songs by Gretchaninoff, Rachmaninoff and Moussorgsky, sung by Alma Kitchell, mezzo-soprano, with George Roberts ably assisting at the piano. Miss Kitchell also displayed excellent musical qualities. Besides having a voice which is strong, clear and very well trained, she possesses an interpretative ability that is decidedly to her credit.

The last number of the afternoon, but by no means the least, was a clever choral transcription of Tchaikowsky's Nutcracker suite by Franz C. Bornschein, presented by an orchestra of strings, piano and celeste, under the direction of Alfred Troemel, a chorus of women's voices, and a reader, Richard Abbott. All the performers did notable work. The orchestra, the chorus and Mr. Abbott showed signs of having worked carefully and long in rehearsing, and they were rewarded, for Mr. Bornschein's transcription is an excellent one. Incidentally, this was the first New York hearing of this setting, but it should not be the last.

League of Composers

The League of Composers, that estimable organization which religiously presents much that is strange and interesting in the way of new music, gave two bizarre chamber operas at the Jolson Theater on March 25. The first was Stravinsky's much talked of *L'Histoire du Soldat*, which received its first American performance in this form on this occasion; the second Manuel de Falla's marionette opera *El Retablo de Maese Pedro*.

The Stravinsky work is not an opera at all, but rather a pantomime with a man, in this case Tom Powers, who seated at a table on one side of the stage, reads the spoken parts of the dancers. The story is basically similar to the old Faust tale of the unhappy pleasure seeking male, a soldier here (Blake Scott), his lady love (Lily Lubell), and the cause of the unhappiness, the devil (Jacques Cartier). The

little music that there is was supplied by a small orchestra made up of Philharmonic players under the direction of Pierre Monteux. Needless to say, the artists were all excellent, but what shall be said of the music? For this reviewer it was quite delightful, but if these queer sounds were heard outside their fanciful modernistic surroundings, would they be considered music? Certainly it seems that works such as *Le Rossignol* and *Le Sacre* speak better for Stravinsky as a composer. Michio Ito directed the dancers.

Manuel de Falla's marionette show was, of course, charming. Remo Bufano's whimsical creations enacted a scene from the life of Don Quixote. The parts were all taken by puppets and marionettes. The vocal roles of Master Peter, the showman; his boy, the announcer, and Don Quixote, were played by George Rasely, Ruth Rodgers and Carl Schlegel, respectively. The music here was most enjoyable, but again, as in the Stravinsky opera, this reviewer has heard more striking music from the Spanish composer.

Society of the Friends of Music

The ninth concert of The Society of the Friends of Music, this season took place at Town Hall on Sunday afternoon. Elisabeth Rethberg appeared as soloist, singing seven Hugo Wolf songs with orchestral accompaniment.

Miss Rethberg was in perfect voice, and her beautiful tones rang out with a clearness and mellow beauty that at once captivated the listeners. She sang with perfect poise giving expression to all the varying moods contained in these extraordinary songs. "Schlafendes Jesus Kind" she interpreted with exquisite sweetness and feeling, "Carwoche" and "Auf ein Altes Bild" with deep religious expression. She portrayed with intense feeling the wonderful song "Nue Liebe," it was truly a masterpiece of the interpreter's art. The last song "Er ist's" she sang with the greatest amount of abandon and the applause following was so prolonged and insistent that she was forced to repeat it.

The program opened with the Rosamunde Overture by Schubert played by the orchestra of the Metropolitan Opera House under Mr. Bodanzky, the other orchestral number on the program was the Concerto Grosso for Strings

JULIETTE W I H L



"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
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and Piano by Bloch. It received an excellent performance by the orchestra, with Mr. Kurt Ruhrseitz at the piano.

At the conclusion of the program the chorus of The Friends of Music sang the 23d Psalm set for chorus and orchestra by Alexander Zemlinsky. This is a choral work of great merit; the chorus, singing in German, manifested excellent training, the attacks being perfect and the enunciation of the text exceptionally clear.

Idalia Hare

The first recital of Idalia Hare in New York, which was given at the John Golden Theater on March 25, was unusual

Betty Tillotson Presents

MERRY HARN

MEZZO SOPRANO

In Costume Recitals



Like a vision stepped from the delicate unfolding of a Watteau dream, Miss Merry Harn appeared upon the stage to give a costume recital of old songs, and proceeded to hold a large audience spell-bound by her exquisitely blended persuasion of voice and manner. Most of the accompaniment was provided by a harpsichord, and the union of voice, manner, and instrument was bewitching, as was instantly made evident by the first group of arias by Handel, Scarlatti, Bononcini, Gluck and Mozart. Miss Harn's voice is warmly-colored, of soft spring-gold, with a surprising finesse and control of pitch, spinning out the most delicate passages into something akin to rare close-point lace of Venice or Cambrai. It is a voice, moreover, which promises still greater richness and resonance with the maturing years.

A second group presented songs by Rameau and Bruneau, a seventeenth century Musette, "Auteur Inconnu," of sly and piquant phrases and that lovely Breton melody, "L'Angelus." With "La Pavane" Miss Harn not only sang, but went through its graceful intricacies, waving a fan of peacock feathers like a multi-colored shadow around her.

For the second half of her programme, Miss Harn appeared in a costume of old-rose satin, and made it possible a still more enchanting vision. She sang Haydn's "Histoire de tous les temps," and in three delicious French songs arranged by Weckerlin the artist was at her best, singing, swerving around, her hands, posturing prettily, telling more than is possible with mere words.

Miss Harn sang the last group amid a veritable shower of flower offerings. It was a most colorful culmination of one of the most enchanting recitals witnessed in many moons. *New York Telegram.*

Merry Harn, mezzo-soprano, gave a costume recital of old songs in the Engineering Auditorium last evening. She made an extremely pleasant picture in her colorful costume, and sang with an engaging manner. Her voice is of smooth texture, her phrasing is good and diction generally satisfactory. The programme contained songs by Handel, Scarlatti, Gluck, Mozart, Haydn, and others with harpsichord accompaniment; and numbers by Haydn, Purcell and Bishop with pianoforte. The audience gave every evidence of pleasure, and understandingly so, for the concert carried sufficient atmosphere, with costume and harpsichord, to flavor the divergence from the conventional concert path. *New York Sun.*

Merry Harn, mezzo-soprano, made her debut last night in a costume recital of old songs, before a large audience in the Engineering Auditorium. In a varied programme she gave three groups, including French, Italian, and Old English numbers. Dressed in period costumes of old-rose and orchid, which were designed in Paris by Madame Solatges of the Opera Comique, she was like a bit of Dresden China come to life. Her voice is light and pleasing, and her selections were perfectly suited to it. Her diction is always clear, and her style is restrained and finished. *New York Tribune.*



Merry Harn, mezzo-soprano, gave a thoroughly artistic recital of old songs at Engineering Auditorium last evening. The selection of the programme, its careful and thorough preparation, the personal charm of the artist, and the spirit of the entire performance gave a zest to this recital altogether pleasing. Miss Harn's voice is well used, and entirely ample to convey the musical import of her songs. Gowned in a particularly beautiful bouffant dress of pastel shades she made a very lovely picture. *New York Morning Telegraph.*

BETTY TILLOTSON CONCERT DIRECTION

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in many respects. She is an artist, and has the happy faculty of knowing not only how to sing, but what to sing. Her program was of genuine interest, being as varied as it was pleasing. There were old airs, Schumann, Richard Strauss, Brahms, Chaminade, and English songs, in which group both Cecil Cowles' I Love Thee, and Cyril Scott's Lullaby were repeated. Miss Hare has a fine conception of the inherent meaning of the French songs she sings, and altogether it was a pleasant afternoon of good singing which she offered her audience. Pierre Luboshutz played her accompaniments.

Chamber Music Festival Programs

The Festival of Chamber Music, to be held at the Library of Congress, Washington, D. C., April 27-29 inclusive, will consist of the following programs:

April 27, a program of dances under the direction of Adolph Bolm, accompanied by a chamber orchestra under the direction of Hans Kindler, the program to include the first performance anywhere of Apollo Musagetes, the ballet written by Igor Stravinsky for the Library of Congress; April 28 (morning), The Arnold Rose Quartet of Vienna will play Franco Alfano's string quartet No. 1, Franz Schubert's string quartet in D minor, and J. A. Carpenter's

string quartet (first time); April 28 (evening), Societe des Instruments Anciens of Paris in a program of compositions by Montclair, Bruni, Ayrton, Cimarosa, and Galeazzi; April 29, Rameau's concerto No. 5 in D for piano, flute and violoncello, Marcello's sonata in F for piano and flute, Cassella's sonata in C for piano and violoncello, and Pierre's Sonata da camera for piano, flute and violoncello, with Alfredo Casella at the piano, W. M. Kincaid playing the flute, and Hans Kindler as violoncellist.

ARBOS DEBUTS AS CONDUCTOR HERE

(Continued from page 7)

is said to be only twenty-three years old and is a pupil of de Falla.

Arbos' own orchestral transcriptions of Albeniz Fete Dieu a Seville and Triana (from the Iberia piano suite) are charming in effect. He has retained all the delicacy and subtlety of the pieces and given them a brilliant background of instrumental coloring.

De Falla's concert arrangement of his ballet pantomime, El Amor Brujo, is not new to New York (it was done here by Toscanini recently) but under the Arbos baton it took on a typically Spanish grace and abandon which gave the

work added beauty and persuasiveness. It represented the height of Arbos' achievements at this concert, and aroused truly resounding enthusiasm.

Altogether, the distinguished Spanish visitor was successful in his guest-conducting, and made himself musically and personally popular with the large audience.

Stuart Gracey Makes Canadian Debut

Stuart Gracey, baritone, who recently returned from Italy, where he achieved considerable success in opera, now is making a name for himself on this side of the Atlantic. A short time ago he was the guest artist of the regular weekly broadcasting hour of the Maple Leaf Milling Company, a series which was referred to by the Canadian press as the "Atwater Kent Hour of Canada." The daily papers were enthusiastic in their reviews of Mr. Gracey's appearance, the Mail and Empire of Toronto stating, apropos of



STUART GRACEY

his successes in Europe, that from his broadcasting "it would seem that his reputation was well earned," and that "he won the plaudits of the listeners-in." J. W. Moore, advertising manager of the Maple Leaf Milling Company, sent a letter to Mr. Anderson, the baritone's manager, as follows: "You were right! We liked Stuart Gracey vocally, musically and personally. I do not think I have ever heard a baritone who broadcast better than Mr. Gracey did last evening. There was not a rough spot in Mr. Gracey's voice and his diction was splendid. He has a sincerity of purpose that we like very much. Needless to say, when we make our fall broadcasting plans, Mr. Gracey will be one of the first artists we will book."

Three Worth-while Easter Songs

For the benefit of vocalists in search of particularly effective songs for Easter, three numbers, which although not entirely new, have continued to hold the public's favor, are: Geoffrey O'Hara's There is No Death, Ward-Stephens' Christ in Flanders and the same composer's The Phantom Legions. These songs offer admirable opportunities for the display of a singer's best qualifications, both as to range, tessitura and effectiveness. The Chappell-Harms catalogue includes them in their list of worth-while songs.

Gigli Is Thirty-Eight Now

On March 21, Beniamino Gigli was thirty-eight years old, and far from hiding the fact, the Metropolitan tenor invited his friends and musical associates to a party in honor of the event. At his handsome Fifty-seventh Street home and studio he dispensed his customary lavish hospitality, and music and other entertainment climaxed finally in some numbers sung by no less an artist than the genial host himself. Among the guests were a number of the most distinguished musicians, and critics of New York.

Giannini Scores in Holland

According to cable advices from Europe, Dusolina Giannini scored an enormous success and received extraordinary press comments in Amsterdam and The Hague, where she appeared on March 8 and 10 with the Concertgebouw Orchestra, under Willem Mengelberg.

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John T. Adams' Announcement

(Continued from page 7)

nounced the project, along with Mrs. A. F. Adams, widow of A. F. Adams, the former proprietor of the Wolfsohn Bureau, to whom the plan is intended as a memorial. Mr. Werrenrath told members of the press that Mr. Adams had the plan in mind over two years ago, realizing something had to be done for the young singers of America, who cannot expect to get their training with either the Metropolitan or the Chicago Civic opera companies. He finally took his mother and Mr. Werrenrath into his confidence and at once received their hearty cooperation. The new plan is not a Wolfsohn Bureau project, even though a good many of the Wolfsohn artists appear in the list of judges.

It was roughly estimated that for the first year one hundred students can be taken care of in the twenty-six opera companies, averaging about four each. The singers will remain with the company for a year, or if they choose to divide their time between two, arrangements may be made accordingly. At the opera houses they will be coached in languages, routine, repertory, and will make a certain number of appearances.

Mr. Werrenrath asserted that for a great deal less money than the average American singer pays for a debut abroad, each student may live abroad for a year. He figured that about \$7,500 will be required as the student's payment to the association and that this will include his passage, board and lodgings in a pension, payment to the opera houses, coaching, and all incidentals.

Mr. Adams found that the management of the European opera houses are in complete harmony with the plan, and want good American voices. It was brought out at the meeting at the Algonquin Hotel that there are about five thousand American music students in Italy at present, a goodly portion of whom never get a chance to appear or are imposed upon by dishonest agents. There are, of course, exceptions. Considering this condition, Mr. Adams' plan is of tremendous interest to the musical world, and should be a good influence in the lives of young singers.

As everyone knows, the seriousness of the situation in America is arresting. The studios are turning out singers, and real talented ones, daily, but there is no place for them to get their actual experience. The Metropolitan Opera cannot be regarded as a training school, nor can the Chicago Opera. True, the community opera companies are springing up here and there, and giving, in some cases, excellent performances, for example, the Washington Opera Company and the two or three in Philadelphia. Yet with the thousands of youngsters who have chosen opera as a career, these companies must, and do, engage only singers who have had experience. Thus there is a great need for opera houses where they can get this experience. Until they can get it here in their own country, this plan of Mr. Adams' seems the most logical suggested in a long time.

Applications may be made by the teacher of any singer who is ready to go abroad. Auditions will be held and only those who pass will be sent to Europe, thus preventing any student, whose talent does not merit a career, from spending the money and wasting the time. It is also planned to give several scholarships. The first students will sail probably about September 1. The International Opera Bureau, with headquarters in the Fisk Building in New York, will be the temporary name under which the project will be operated.

Mr. Adams, upon his arrival, stated emphatically that he desires it to be understood that these pupils will not go to Europe to study singing. He considers that the best teachers in the world are in America, and that they can get all the necessary musical training here. They are being sent to Europe only after they have completed their studies, and only in order that they may receive the final training necessary to an operatic career. He states that they are really going to Europe to put in actual practice the training they have received in America. This cannot be accomplished here because of the lack of opera houses and proper facilities.

Mr. Adams also stated that the acceptance of a number of scholarships that have already been offered the International Opera Bureau by people who are interested in music, is being considered. He also said that further announcements regarding the plans connected with the project will be given out later.

Obituary

GORDON HAMPSON

Gordon Hampson, accompanist for a number of well known artists, died last Saturday morning in St. Luke's Hospital, where the pianist was taken on March 18 suffering from a double fracture of the jaw. The circumstances surrounding his death are mysterious. Mr. Hampson when questioned in the hospital by a friend is said to have remarked: "The least said about it the better," having previously stated that he was attacked in the hall-way of his home on West 72nd Street the night of March 17. He is survived by his father, J. L. Hampson of Mattoon, Ill., and a sister, also a pianist, who is studying in Paris.

A. CAMPBELL WESTON

A. Campbell Weston, organist of the South Congregational Church of Brooklyn, N. Y., and member of the executive committee of the National Association of Organists, died as he was leaving the home of a pupil on March 21. His widow, Helen Coralie Fry, survives him. The funeral took place at the church named, on March 24, and was attended by many representative organists.

R. S. WALDRON

R. S. Waldron, vice-president of the Art Publication Society of St. Louis, Mo., publishers of The Progressive Series of Piano Lessons, died in St. Louis on March 24. He leaves a widow and four children, two of whom, Roman, Jr., and Mrs. Adolph Hill, are identified with The Society. Mr. Waldron was buried in Dallas, Texas, his former home, on Sunday.

AUGUST M. GEMUNDER

August M. Gemunder, head of the firm of violin makers and dealers, died at his home on West 109th street, New York, March 23, age sixty-five. He was one of three brothers engaged in the business, his father having founded the firm in 1846. Funeral services took place in the home.



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W. S. Goldenberg, Cincinnati Enquirer, 1927.

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Metropolitan Opera Revives Gianni Schicchi

Puccini Work Presented on Double Bill With Pagliacci—De Luca in Title Role—Meistersinger a Matinee Offering—Repetitions Please

LA RONDINE, MARCH 19

A brilliant audience enthusiastically applauded a repetition of Puccini's tuneful La Rondine at the Metropolitan Opera House on March 19. The cast of principals was the same as that heard previously and included Lucrezia Bori, Editha Fleischer, Beniamino Gigli and Armand Tokatyan, all of whom sang the ingratiating music with the skill to be expected of artists of their calibre. A spirited reading of the orchestral score was given by Vincenzo Bellezza.

GIANNI SCHICCHI AND PAGLIACCI, MARCH 21

A revival of Puccini's entertaining operatic fare, Gianni Schicchi, followed by the old reliable tempest in a tea pot, Pagliacci, constituted the fare at the Metropolitan on March 21. In the first Grace Moore had another opportunity to exhibit her pretty voice and personal charm, as Lauretta, while in the second that other winsome American song bird, displayed her gifts as Nedda. Both young ladies were at their very best, which is very good indeed, and easily captivated their listeners.

Mr. de Luca, in the title role of the Puccini opera brought in play all the humor and spirit of his familiar character acting and vocally he was superb. Others in the excellent cast were Marie Tiffany, Charlotte Ryan, Kathleen Howard, and Messrs. Tokatyan, Pinza, D'Angelo, Ananian and Gustafson. Tokatyan, as the young lover, scored with his spirited acting and eloquent singing.

The Pagliacci cast consisted, beside Miss Lewis, of Edward Johnson as Canio, Mario Basiola as Tonio, Alfio Tedesco in the role of Beppe and Lawrence Tibbett, Silvio. Mr. Bellezza officiated at the conductor's desk in both operas.

MADONNA IMPERIA AND COQ D'OR, MARCH 22

The Thursday night subscribers were treated to a double bill, consisting of Madonna Imperia, the Alfano novelty of the season, along with Le Coq d'Or. In the first work the two leading roles were well sung by Nanette Guilford, as Imperia, and Frederick Jagel, reappearing as Filippo. The balance of the cast was the same as previously, Serafin gave the score a spirited reading. The Rimsky-Korsakoff opera brought Rosina Galli, charming anew with her tersely chorean skill, and Marion Talley singing the part of the Princess with beauty of voice and method. Pinza, Diaz, Wakefield and Guilford, also re-appeared in their respective parts, with Bamboschek at the conductor's stand.

DIE MEISTERSINGER, MARCH 22 (matinee)

An outstanding feature of the Meistersinger performance on Thursday afternoon was the masterly singing and acting of the role of Hans Sachs by Clarence Whitehill. The American baritone was in superb voice and his vocal powers were perhaps never displayed to better advantage. His diction was fully equal to that of any of the German singers in the cast and he acted the part with calm and impressive dignity.

There was another distinguished American in the cast, George Meader, who was admirable as David. His light, pleasing tenor voice just suits the part and he acted with frolicsome light-heartedness. Kirchhoff made a fine appearing Walter Stolzing, and vocally he was in excellent form. Maria Mueller covered herself with glory as Eva, giving an impersonation of the role that was irresistible and that radiated all the romantic charm of ancient Nuremberg. Gustav Schuetzendorf acquitted himself with great distinction as Beckmesser. He was crabby, and boorish, and very droll without overdoing the part. Kathleen Howard was an excellent Magdalene, and the minor parts were in good hands. This was the sixth performance in the special Wagner matinee cycle. The orchestra was under Bodanzky.

SIEGFRIED, MARCH 23.

The Friday night offering was Siegfried with a distinguished cast, including Rudolf Laubenthal (Siegfried), Michael Bohnen (The Wanderer), Gustav Schuetzendorf (Alberich), William Gustafson (Fafner), Karin Branzell (Erda), Gertrude Kappel (Brünnhilde), Max Bloch (Mime) and Editha Fleischer (Voice of the Forest Bird). Tullio Serafin was at the conductor's stand, and the singers seemed to be inspired by this versatile conductor's interpretation of Wagner's music. Each in his part added to an excellent whole; a performance that found abundant favor with the audience.

TALES OF HOFFMANN, MARCH 24.

With Marion Talley and Lucrezia Bori as the two particular stars of Offenbach's opera, and surrounded by a fine cast, the Saturday matinee audience listened to a performance that charmed in every way. Miss Talley appeared for the first time this season as the doll, Olympia, and did some excellent singing, revealing a freshness of voice, always true to pitch, that won her many plaudits. Bori, in the dual role of Giulietta and Antonia, charmed anew. De Luca also doubled up as Coppélius and Dappertutto while Hoffmann was sung by Mario Chamlee, in the best of voice, who gave a creditable performance. Hasselmans conducted.

LA GIOCONDA, MARCH 24

Leonora Corona added another effective role to her Metropolitan repertory on Saturday evening, when she appeared in the title role of La Gioconda, Ponchielli's tuneful and dramatic opera. The music of the part lies well within the range and possibilities of the young American soprano's large and telling voice, and dramatically she was also easily equal to her task. The audience showed much appreciation of her work.

Miss Branzell and Miss Wakefield were cast in the other leading feminine roles, and both were heard and seen to the best advantage. Gigli, Basiola and Piza gave of their best in a performance that was of unusual general excellence. The melodious and effective music of Ponchielli fared well at the hands of Tullio Serafin and the orchestra, which always is at its best under his able guidance.

Roselle Here

Anne Roselle has returned to America for a two months' visit. She will leave for Europe again in May to fill a

number of engagements throughout the continent, notably in Verona, where she will sing at the Arena opera.

Philadelphia Civic Opera Presents Kruse in Tosca

Excellent Performance of Puccini Opera Given Under Direction of Alexander Smallens

PHILADELPHIA.—The performance of Puccini's Tosca by the Philadelphia Civic Opera Company in the Metropolitan Opera House on March 22 was the occasion of the first Philadelphia appearance of Leone Kruse, of the Chicago Civic Opera Company. Her presentation of the title role was excellent. Personally she was admirably fitted for the part, being tall and imposing as well as charming to the eye, and her costumes were beautiful. She proved to be equally fine dramatically, depicting the emotional Tosca in a most satisfactory manner. Her voice is of a rich, pleasing quality, and is used with skill. Her singing of the famous Vissi d'arte aria in the second act was one of the high spots of the performance.

Norberto Ardelli as Cavaradossi, also scored decisively, especially in his two great arias of the first and last acts. His stage presence was good and his acting convincing.

Ivan Ivantsoff was the villainous Scarpia and sang and acted the part with admirable assurance.

Edouard Lippi deserves especial praise for his presentation of the Sacristan. He did excellent work and provided the true, and necessary touch of humor.

Reinhold Schmidt has proven that he makes the most of every role in which he is cast regardless of its importance. He was heard on this occasion as Angelotti, and duplicated his previous successes. Albert Mahler was fine as Spoletta, looking and acting sufficiently sinister to convey the proper effect. Other minor roles were well taken by Virgilio Cossovel as Sciarone, Sheldon Walker as the Jailor, and Manila Ressler as the Shepherd.

The chorus acquitted itself well in the little it had to do. The stage settings were usually beautiful and the pageantry of the first act most enjoyable.

Alexander Smallens conducted in his usual skillful manner.

M. M. C.

Edna Thomas in Three New York Recitals

Edna Thomas, "The Lady from Louisiana," will give a series of three special concerts of her Southern character songs at the Edyth Totten Theater on Friday afternoon, April 13; Sunday evening, April 15, and Tuesday afternoon, April 17. Miss Thomas will introduce at this time a number of novelties heard not before on her programs.

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Great Interest Manifested in Schumann-Heink Master Class in Kansas City

Kansas City, which two years ago furnished a special train that rather upended matters in the world of coloratura



sopranos is this spring to be concerned with another of perhaps greater importance. The train will come to Kansas City from Texas, bearing a load of music students to Horner Conservatory, where Ernestine Schumann-Heink is to hold her first master class in the art of singing. The class, for which Madame has been preparing through the last four or five years, begins June 11 in Horner Hall, and continues through July 14. It comprises three classes a week, at which the distinguished contralto will survey not only the technic of the art, but its history as well. In addition to fifteen lectures, generously illustrated, there will be a limited amount of private teaching.

The Schumann-Heink class furnished the impetus for the special train, although not all the students will attend the class. Horner Conservatory offers the usual summer courses in all the branches, and young pianists, violinists and others will be aboard as well as singers. Mrs. Ward Bard, a well known Fort Worth woman, offered voluntarily to assemble the students and to organize the "pilgrimage."

Although it is too early for most singers to be sure of their summer plans, enrollments for the Schumann-Heink class have begun auspiciously, the Horner-Witte concert bureau, local managers, announce. Entries so far pretty well cover the United States; inquiries have come from every state in the country excepting the smallest and the farthest East—Rhode Island and Maine. The Middle West naturally leads, although by no large margin.

Two contingencies not originally considered will quite likely increase the enrollment. One is that a number of persons who do not sing, but who are interested in the art from a cultural standpoint entirely, have asked to be included. A comprehensive survey of the technical and historical aspects of singing, seen through the mind of a woman with fifty-one years of experience in most august surroundings as well as more humble ones, makes a considerable appeal.

The second factor is the accompanist, particularly the accompanist who combines coaching with his other duties. There will be, Roland R. Witte says, a large group of them to absorb what Schumann-Heink may say of the art of interpretation.

Throughout her concert tour this winter Schumann-Heink has stoutly maintained her search for "the" prospective great American singer. She is perfectly serious about the matter, and should it develop that a worthy candidate turn up in the Kansas City master class, she will leave nothing undone in the Kansas City master class to further the career thus opened. But she is frank, and insists that she is not searching for merely another good singer but for one who has in effect the potentialities for a career such as hers.

In addition to the scholarships, three of them offered by Madame herself through Horner Conservatory, there are

likely to be several others. Already, the Kansas City chapter, Disabled American Veterans of the World War, through the generosity of a musical benefactor, has decided to offer a scholarship to some young Kansas Citian, and several federated music clubs, and similar organizations, have made inquiry with the same thing in mind. All prospective class members will be permitted to compete for the three scholarships offered here, whether they be scholarship pupils from elsewhere or not.

Although the National Republican convention will be in session here at the same time as the class, rooms already are reserved for the class personnel and arrangements have been made for practise rooms and pianos. Horner Conservatory is one square from the leading "South Side" shopping district in Kansas City, but well out of the downtown district and some thirty squares from the hall in which the convention is to be held. Students will not need to come in contact with the convention in any way, unless they wish to do so. Several who have enrolled so far have declared their intention of taking advantage of summer rail rates to combine a Colorado vacation with attendance at the class.

W. N.

Artists Everywhere

"Frederic Baer did the ablest singing of the afternoon; he delivered Kurwenal's all too few measures with skill, taste and feeling," wrote Lawrence Gilman in the New York Herald Tribune after this singer had taken part in a performance of Tristan und Isolde with the New York Symphony Orchestra at Carnegie Hall last month. In January he sang in Elgar's the Dream of Gerontius with the Oberlin, Ohio, Musical Union, following which the Oberlin Review stated: "Baer's noble oratorio style reached its climax in the tremendous passage, 'Go forth upon thy journey.'"

Gena Branscombe was guest of honor at a musicale given recently at the Arthur Billings Hunt studio in Brooklyn, where Mr. Hunt sang the following Branscombe songs: In Arcady by Moonlight, Ah, Love, I Shall Find Thee, Three Mystic Ships and The Postern Gate.

Jelly d'Aranyi, who recently returned to Europe after a successful American tour, was greeted with much enthusiasm at her first London concert. She has been engaged for another appearance in that city in the near future at the special request of the Prince of Wales.

Ethel Glenn Hier, composer-pianist, presented some of her pupils in recital in Tenafly, N. J., on March 2. An interesting program, which included several compositions by Miss Hier, was given. The students taking part were Lenore McKee, Helen Walther, Jane Merritt, Beverly Sartorius, Edith May Knowlton, Willard Knowlton, Mildred Foster, Elizabeth Merritt, Alice White, John Mott, Louise Redfield, Doris Merchant, Mabel Arthur, Donald Agger, and Carol Agger.

Mme. Yolanda Mero and Paul Kochanski will give two joint recitals of sonatas for violin and piano on April 3 and 10 at Steinway Hall, New York. The first program will consist of Brahms' G major sonata and the one by Cesar Franck, while the second is to comprise the Beethoven Kreutzer sonata and the one by Richard Strauss.

Margaret Northrup has been engaged as soloist with the Peterboro, Canada, Male Chorus for a concert on March 30. On April 3 she will appear in Montreal before the Woman's Art Society, and on Good Friday she will be heard in The Messiah in the same city under the direction of F. H. Blair. This will be Miss Northrup's second appearance in Canada this season, having sung in Toronto on February 13, at which time she was well received.

Herbert S. Sammond, conductor of the Brooklyn Morning Choral, announces Norman Jolliffe, baritone, as soloist of the March 29 concert at the Brooklyn Academy of Music, when the Choral sings, among other things, Harriet Ware's The Cross, a choral arrangement of Tchaikowsky's Nutcracker Suite and Dunn's Marquesan Isle.

Edna Richolson Sollitt, pianist, and James Whittaker, appeared at the second concert of the Forest Hills Inn Musicales, Forest Hills, L. I., on March 25. Patrons and patronesses are Mr. and Mrs. John F. Hylan, Mr. and Mrs. H. P. Shedd, Mr. and Mrs. Lester Brion, Mr. and Mrs. E. LeRoy Allen, Mr. and Mrs. George K. Reed, Mr. and Mrs. Edwin Bird Wilson, Mr. and Mrs. Charles H. Scammell, Mr. and Mrs. Fredrick W. Kiendl, Mr. and Mrs. Middleton Borland, Mr. and Mrs. Harcourt Woods, Mr. and Mrs. J. A. Brook, and Mr. and Mrs. S. D'Arcy Rickard.

New Institute of Musical Art in Binghamton

Two Hundred Students Enrolled at Opening of School
—Francis Frank and Adrian Jackson the Directors

Francis Frank and Adrian Jackson are directors of the Institute of Musical Art which was opened recently in Binghamton, N. Y., with an unusually fine faculty. Two hundred students were enrolled at the opening of the school, which is situated in the Chamber of Commerce building and occupies a suite of five studios, office and waiting room. A notable feature of the studios is the sound-proof and noise-resisting materials which were used in the building of the walls.

Mr. Frank, baritone, is well known musically in Binghamton for his activities as pedagog and as organist and choir-master of the First Presbyterian Church. He also is a composer. Mr. Jackson formerly was a vocal teacher in Oneonta. One of the appointments to the faculty which has caused much favorable comment is that of Ethel Newcomb, well known concert artist, who will give instruction in piano. Mary De Nio has been secured as instructor of elocution, voice culture and allied subjects. Eva Reinhardt, a graduate of Bucknell University, the New York School of Music and the Virgil Conservatory of Music, and an authorized teacher of the progressive series of music study, will teach the beginners at the school in piano, and Miss Newcomb will have the advanced students under her guidance. Another member of the piano faculty is Harold Griffin. Walter Griswold and Raymond Gage are the violin instructors, and Raymond Cresswell will be in charge of the cello department.



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"He has one of those rare lyric tenors of velvety smoothness and clarity. There is beauty in every phrase . . . dramatic sureness in every mood . . . style that bespeaks the true musician."—*Sacramento Union*.

"His work was highly artistic and satisfying."—*Wooster Daily Record*.

"His voice was mellow in quality, the flowing phrases smoothly sustained and the ornamental figures clear."—*Chicago Evening Post*.

"Texts clearly enunciated, the subtle and deft vocal settings to the words colored by tonal inflections and the music sung with artistic taste."—*Chicago Daily News*.

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New York Concerts

Thursday, March 29

EVENING
Philharmonic Orchestra, Carnegie Hall.
Madrigal Club, costume recital, MacDowell Club.
Luigi Franchetti, piano, Town Hall.

Friday, March 30

AFTERNOON
Philharmonic Orchestra, Carnegie Hall.
EVENING
New York Symphony Orchestra, Carnegie Hall.
Oscar Ziegler, piano, New School for Social Research.
Mme. Crozier Ozmun, song, Steinway Hall.

Saturday, March 31

AFTERNOON
Sergei Rachmaninoff, piano, Carnegie Hall.
Samuel Dushkin, violin, Town Hall.

EVENING
Philharmonic Orchestra, Carnegie Hall.
Richard Wilens, piano, Town Hall.
Isolda Bernhard, song, Steinway Hall.

Sunday, April 1

AFTERNOON
Lea Luboschitz, violin, Carnegie Hall.
New York Symphony Orchestra, Mecca Auditorium.
Society of the Friends of Music, Town Hall.

Philharmonic Orchestra, Metropolitan Opera House.
Lamelino Silva, song, Engineering Auditorium.

EVENING
John Goss, song, Edith Totten Theater.
Leona Neblett, violin, Guild Theater.
Sergei Radamsky, song, Civic Repertory Theater.

Monday, April 2

Victor Wittgenstein, piano, Town Hall.

Tuesday, April 3

AFTERNOON
Dorothy Gordon, young people's concert hour, Bijou Theater.
Yolanda Mero, piano, and Paul Kochanski, violin, Steinway Hall.

EVENING
Philadelphia Orchestra, Carnegie Hall.
Mabel Garrison, song, The Bar-bizon.
Luigi Aliga, song, Steinway Hall.
Quinto Maganini, Engineering Auditorium.

Wednesday, April 4

EVENING
Maud von Steuben, song, Town Hall.

Thursday, April 5

MORNING
Eddy Brown String Quartet, Ritz-Carlton Hotel.
EVENING
Detroit Symphony Orchestra and Detroit Choral Choir, Carnegie Hall.

Otto Ortmann New Director at Peabody Conservatory

At a recent meeting of the board of trustees, Otto Ortmann was appointed director of the Peabody Conservatory of Music, Baltimore, to succeed Harold Randolph, who passed away last July. For a number of years Mr. Ortmann has been a member of the faculty, and since the death of Mr. Randolph has been acting director of the conservatory. A statement issued by the president of the board of trustees, Lawrason Riggs, declares that "The Board believes that Mr. Ortmann will keep up the standards of sound musical education which have always prevailed at the conservatory and maintain the high ideals established by Asger Hamerik and Harold Randolph. For several months Mr. Ortmann has performed the duties of acting director with intelligent ability and has shown his fitness for the position of director, for which he has been selected by the board." The committee who was appointed to secure a successor for Mr. Randolph was composed of John W. Garrett, Dr. Henry Barton Jacobs, Judge Carroll T. Bond, Dr. M. P. Brush and Mr. Riggs.

Mr. Ortmann comes from a musical family, his father for some time having been the music critic for the German

Saturday, April 7

AFTERNOON
Detroit Symphony Orchestra and Detroit Choral Choir, Carnegie Hall.

EVENING
Jacob Weinberg and Hebrew Art Ensemble, Town Hall.

Sunday, April 8

AFTERNOON
All Star Operatic Quartet, Carnegie Hall.
Katherine Bacon, Schubert recital, Town Hall.

EVENING
Canadian Jewish Farm School, Carnegie Hall.
Norma Gertwin and Raphael Odierno, song, Steinway Hall.

Monday, April 9

EVENING
Beethoven Association, Town Hall.

Tuesday, April 10

AFTERNOON
Yolanda Mero, piano, and Paul Kochanski, violin, Steinway Hall.

EVENING
Naum Blinder, violin, Carnegie Hall.
Suzanne Kenyon, song, Steinway Hall.

Wednesday, April 11

EVENING
Bach Cantata Club, St. Thomas Episcopal Church.
Banks Glee Club, Carnegie Hall.
Jeannette Cazeaux, song, Steinway Hall.
Grace Casolino, song, Engineering Auditorium.
Marion Carley, piano, Town Hall.

Correspondent, and his mother a concert artist. His musical education was secured at the Peabody Conservatory, and in 1913 he became a member of the faculty. He taught piano and harmony and also made a special study of the psychology of music.

St. Louis Symphony to Have Four Conductors Next Season

The St. Louis Symphony Orchestra, which had six guest conductors this season, is to continue the experiment next year with four conductors. Two of these are already chosen. Emil Oberhoffer will have charge of the first quarter of the season, and Molinari will take the baton for the next quarter. Who will have the balance of the season is not yet decided.

This experiment in conductors is reported to be as much for the benefit of the Symphony patrons as for the purpose of selecting a man to fill the place permanently. The St. Louis audiences, have had, so it is said, so little experience with symphony conductors that they are hardly yet able to judge the merits of any one of them. Hearing the orchestra under a variety of conductors, they will eventually come to recognize the differences of their methods and the results obtained. No doubt in time a definite selection will be made.

Opera at Zoppott

ZOPPOTT.—An open-air performance of Parsifal, staged in the midst of a beautiful forest, will draw thousands of music lovers this summer to the little seaside resort of Zoppott near Danzig on the Baltic Sea. For a number of years a company of leading singers from the State opera houses of Vienna, Berlin and Dresden have given each summer impressive performance of German operas, including in recent years the full "Ring" and other works of Richard Wagner. The experiment, in the beginning doubted by many, has become an acknowledged success and the fame of the annual Zoppott performances has drawn foreign music lovers in increasing numbers to the shores of the Baltic. This year's offerings of Parsifal will take place on July 26, 29, 31, August 2 and 5 and will bring together singers like Barbara Kemp, Leider, Hussa-Greve, Zador-Baaszth and Soot, Enderlein, Plaszke, Helgers, List, Janssen and Zador, under the leadership of Max von Schillings of the Berlin State Opera.

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VICTOR KOLAR, Associate Conductor

WHAT THE NEW YORK CRITICS SAY:—

New York Times, November 30, 1927, by Olin Downes:

DETROIT SYMPHONY ORCHESTRA TRIUMPHS IN NEW YORK

Ossip Gabrilowitsch appeared as conductor and soloist with the Detroit Symphony Orchestra last night in Carnegie Hall. It is hardly necessary to say that he was brilliantly successful as a pianist, that his interpretation of the concerto would have been hard to surpass for its tonal beauty, musicianly proportions and virtuosic fire. These things are taken for granted when Mr. Gabrilowitsch appears as soloist. There is as much and more to say of his orchestral conducting.

The Detroit Orchestra has gained consistently under Mr. Gabrilowitsch's leadership. His qualities as an orchestral conductor match closely the artistic characteristics of his piano playing. He gave Strauss' Tone Poem an accent rather finer than that which is inherent in the music. When a musician of Mr. Gabrilowitsch's distinctions interprets a work he is likely to do so with a mastery which makes his conception seem at the moment the one, the inevitable construction of the score.

It was, in other words, the innate and incorrigible nobility of Mr. Gabrilowitsch's musical nature that conferred certain virtues upon Strauss' score which it did not always possess.

The conducting of the Brahms Symphony was poetic, dramatic, without exaggeration or misproportion. There were mountainous climaxes, but more often effects of thrilling eloquence were gained by a punctuating pause, an effect pianissimo or a fortunate unusual, but most musicianly balancing of the instrumental voice. Mr. Gabrilowitsch's performance was one of superb and beautiful lines, of a spontaneous ebb and flux of the musical current, and finally of triumphant drama. The audience rendered the conductor appropriate homage.

New York Tribune, November 30, 1927, by Lawrence Gilman:

Mr. Gabrilowitsch is a pianist, a conductor, and a poet . . . though the last, of course, should come first, since the grace of heaven made him that, whereas circumstances turned him first toward the keyboard and then toward the conductor's stand. Last night at Carnegie Hall he displayed himself in all three capacities . . . as conductor of the admirable Detroit Symphony Orchestra, as soloist and as the musical poet which he fundamentally is. Fortunate, indeed, is the Detroit orchestra to possess, in the person of its permanent conductor, a permanent soloist and a permanent poet.

Mr. Gabrilowitsch, being by nature a lyricist with strongly dramatizing tendencies, was bound to give us a "Don Juan" and a Brahms First rich in expansive and heightened contrasts: Music is not for him a Laoccean maiden, whose lukewarm moods exact of him a responsively tepid conformity. She is rather, for him a creature as unpredictable and various and passionate as the burning bough of Forgael, which swayed and blazed eternally before his vision.

The New York Evening Post, November 30, 1927, by Y. P. A.

Spirit and energy were coupled with distinction in the concert of the Detroit Symphony Orchestra under the fine leadership of Ossip Gabrilowitsch at Carnegie Hall last night. An audience of capacity representative of the best traditions of New York gave the conductor and the musicians full tribute for their performance.

Gabrilowitsch appeared as conductor and as solo artist. He led the "Don Juan" tone poem of Strauss with a vigor that added to the breadth and fullness of that color-

ful composition. The richness of the music was adorned in a manner that not once but frequently departed from the beaten paths.

For true artistry the Brahms first symphony in C minor was a treat and revelation of the genius of the conductor. Welding the final movements into one, Gabrilowitsch brought his musicians to a dramatic finale. Here the adagio stood forth. Into it the conductor infused all the poetry, the majesty of the composer, thrilling the great audience in a manner that left it pulsating because of its inability to applaud before the final measures had been reached. It was not forgetful, however, and made its appreciation evident at the close. The final movement provided a climax that was a fitting crown to the whole concert, which added new musical glories to Detroit.

New York Evening Journal, November 30, 1927, by Irving Weil:

GABRILOWITSCH AND HIS ORCHESTRA SET MUSICAL STANDARD IN VISIT HERE. SHOWS US HOW SYMPHONY SHOULD BE PLAYED

It was an intense relief once more to hear music sound as it was intended to. Perhaps Mr. Gabrilowitsch wanted to show us how it really ought to be played, and we certainly needed showing.

He did indeed restore the right mental and emotional picture of the symphony to our ears. For one thing, he made it a symphony, a cyclic work and not a disconnected suite. He let the thematic material give utterance to its true lyric beauty and then welded it to its development. There was both vitality and a sane imaginative grasp in the disclosure of what the symphony meant.

He did even more with "Don Juan," for there is a yeasty quality of romanticism in this early Strauss that does not exist in Brahms; and most conductors think it can be let out by exhorting the brass to make believe it is playing to a deaf lady in the back row. Mr. Gabrilowitsch knew better, much better. The brass did its duty, but didn't endanger its lungs or the roof of Carnegie Hall. It remained musical, and Strauss' tone poem did too.

The New York American, November 30, 1927, by Leonard Liebbling:

New York now looks upon the Detroit Orchestra as a valued annual acquaintance and upon Ossip Gabrilowitsch as an intimate musical friend of many years standing. Last evening he came here again with the Detroit Symphonists and the pianist-conductor and his players gave an interesting and highly satisfactory concert at Carnegie Hall.

The program opened with the "Don Juan" by Richard Strauss. The Detroiters gave an inspiring performance of the warm-blooded score, into which Gabrilowitsch delved with full temperamental abandon, musically well controlled, however.

Brahms' first symphony represented the peak of the evening's purely orchestral achievements. The formal outlines of the composition were laid down convincingly by Gabrilowitsch and he emphasized its lovely details without dwelling on them for individual, superimposed effects. The first movement was especially fine-fibred in last night's exposition, and both the conception and the execution were symphony-playing of a kind which even our own long experienced orchestras could not excel.

The Detroit Orchestra improves with each season. Gabrilowitsch has worked wonders with his material since he assumed the baton. And he has worked wonders with himself as a conductor. He is definite, clear cut, artistic and authoritative.

For Dates and Terms Address JEFFERSON B. WEBB, Vice Pres. and Manager, ORCHESTRA HALL, DETROIT, MICHIGAN

Jencie Callaway-John Well Received in Pagliacci

On March 1, Jencie Callaway-John, lyric soprano, who returned recently from Italy where she spent three years in study and preparation for her debut there, sang Nedda in



JENCIE CALLAWAY-JOHN, as Cho-Cho-San in *Madame Butterfly*, in which she made her debut in Italy.

Pagliacci at New Brunswick, N. J., before a distinguished audience and scored a real personal triumph. Said the Chronicle: "In Pagliacci Mme. John did excellent work and her singing was closely observed by many of the audience. Mme. John has a beautiful voice and the ease with which she reached the high notes was especially pleasing." One of the other dailies called her "a lyric soprano of rare ability."

Mme. John will probably sing *Traviata* in a New York performance soon, this being only one role of her extensive repertory of the standard Italian and French operas. Before going to Europe, Mme. John was known here as a concert artist, her New York recitals being an annual event. She was recognized as a singer of interpretative ability and her work was more than favorably commented upon by the New York critics. Like many others, however, she felt the

urge of Italy, the land of song. She pulled up stakes and lived music and tradition for three years, during which time she profited much by the coaching of Ernesto Caronna, formerly baritone of La Scala, who now has a large class in Milan. From Caronna the singer gained many valuable things. Besides what Mme. John calls "perfect voice placement," she received training from him in stage deportment and clearness of diction. Few teachers can give their pupils so many things. And Mme. John cannot give Caronna enough credit for the manifold assets she gained through her association with him.

Before returning to America, Mme. John made her operatic debut as Cho-Cho-San and scored a fine success, the critics referring to the beautiful quality of her voice and splendid use of it. Her success was such that she was prevailed upon by the management to repeat the opera the following night and after that was offered a tour of the smaller towns of Italy.

Dr. Wolle to Direct Bach Festival May 11 and 12

The coming Bach Festival, on Friday and Saturday, May 11 and 12, promises to be one of the best ever given by the Bach Choir.

Three hundred singers have been practicing weekly since October 1, and Dr. J. Fred Wolle, the director, has spared no pains in order to present a program worthy of the best traditions of the Choir. In the rehearsals, although the Mass in B minor has been rendered often on the Saturday program of the Festivals, and will be given on the Saturday program this year, Dr. Wolle takes nothing for granted, but rehearses with sedulous care, as if it had never before been presented by the Choir.

Due to the increased demand for reservations, both from guarantors and the public, all tickets for the Festival have already been sold. More guarantors are seeking to support this unique musical organization, realizing how much it means musically to America. Interest in Bach music has been increasing, as is evidenced by the fact that guarantors for the Festival this year hail from as far distant points as Paris and San Francisco.

The New York Symphony Orchestra, which gave such satisfaction last year at the Festival, will furnish the accompaniments this year.

On Friday, May 11, at 4:00 p. m., the Choir will sing the Cantata, Shout for Joy, Ye Ransomed Band, and concerto for two pianos, No. 1, in C minor, with Ruth Becker and Earle D. Laros at the pianos, and chorales. At 8:00 p. m., the program will consist of the cantata, A Stronghold Sure Our God Remains, and Magnificat (Magnificat Anima Mea Dominum).

The soloists will be—Louise E. Lerch and Ernestine Hohl Eberhard, sopranos; Dorothea Flexer, contralto; Arthur Kraft, tenor; and Charles Trowbridge Tittmann, bass. Louise E. Lerch (a product of the choir) and Dorothea Flexer are members of the Metropolitan Opera Company of New York. On Saturday, at 1:30 p. m., the Mass in B minor, from the Kyrie to the Gloria will be sung, and at 4:00 p. m., from the Credo to the end. The respective groups of the Choir will sing the solos of the Mass. This

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This will be the world's most important magazine contribution to the Schubert Centenary.

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feature was very much appreciated last year, and in response to the unanimous appeal for a repetition of it this year, Dr. Wolle has consented to have the solos sung.

Eastern Standard Time will be observed, thus affording ample time after the Festival to take trains to all points East and West.

As in former years, the Moravian Trombone Choir will play chorales from the tower of the Packer Memorial Church, located on the beautiful Lehigh University Campus, where the Festival will be held, for half-an-hour prior to each session, thus giving a suitable atmosphere to the Festival.

Belle Fisch Silverman in New Studios

Belle Fisch Silverman, well known Newark, N. J. vocal teacher, who also is known in that capacity in New York, announces the opening of new studios at 301 Clinton Ave., Newark.

Lambert Ends Vacation

Alexander Lambert, pianist and pedagogue, who has been vacationing on the Pacific Coast, will return to New York on April 1 and resume his usual activities here.

CECILE DE HORVATH

Pianiste

"WITH A LARGE AND ENTHUSIASTIC FOLLOWING"

Glenn Dillard Gunn, *Chicago Herald Examiner*, March 15, 1928.

HORVATH RECITAL PROVES HER ART

"Cecile de Horvath gave her annual recital last night in Kimball Hall. These events are always interesting and in consequence Mme. de Horvath boasts a large and enthusiastic following. It is well deserved. She demonstrated last night an admirable pianistic art. A tone of charming luster, a fine sense of the value of contrast, fingers that are exceptionally fleet, considerable power and musical discernment beyond the ordinary would seem to be a partial catalogue of her assets."—Glenn Dillard Gunn, *Herald Examiner*, March 15, 1928.

MME. DE HORVATH GIVES ARTISTIC RENDITION OF DIFFICULT, PLEASING PROGRAM

"Mme. de Horvath played the minuet beautifully, with the dainty, delicate style that was characteristic of the composition, with fine technical finish and smoothness and in the old, classical manner. Her first number, the Sarabande, by Rameau in the Godowsky arrangement, was also an artistically performed work, and then followed the Sonata in B flat minor of Glazounoff, in the three movements of which the recitalist found scope for the disclosure of musicianship, of pianistic talents and of artistic imagination. Mme. de Horvath found in its length opportunities for the display of her pianistic excellencies. She played it at times with brilliance, with technical bravourea and with poesy. The interpretation was altogether an admirable one and there was much applause after its conclusion."—Maurice Rosenfeld, *Chicago Daily News*, March 15, 1928.

"Played delightfully. Where poetic thought was to be expressed there was refinement of feeling set forth with lovely tone coloring and the dainty phrases she brought out with crispness and delicacy. A player with distinct gifts."—Karleton Hackett, *Chicago Evening Post*, March 16, 1928.

"I enjoyed without alloy her limpid, fluent, pearly runs, her fine phrasing and the softness and delicacy of her tone. In fact, the minuet was so charming and so charmingly played that I would have liked to hear it again."—Herman Devries, *Chicago Evening American*, March 15, 1928.

"An ardent expounder of pleasant musical facts. She played admirably, with a neat and scrupulous efficiency which was constantly subservient to a sane and well balanced musical taste, a taste which had the vigor of romanticism within the frame of constantly conscientious pianism."—Eugene Stinson, *Chicago Daily Journal*, March 15, 1928.

"An ingratiating pianist, excelling in music calling for delicate, flexible performance, and possessing a first class sense of tone and rhythm."—Edward Moore, *Chicago Daily Tribune*, March 15, 1928.



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CURTIS INSTITUTE OF MUSIC FULFILLS PURPOSES OF FOUNDER AS FOURTH SEASON DRAWS TO ITS CLOSE

Mrs. Bok Witnesses Swift Realization of Her Aims—Enlightened Policy of Education, and Relief From Financial Worries Find Reward in Rich Harvest of Young Musicians—Josef Hofmann, Director, Opens New Vistas in Fostering Musical Talent in America

BY EMIL RAYMOND

The Curtis Institute of Music, like many another great human achievement, had its inception in an ideal of which music was not the sole end and purpose. It was in a way an outgrowth of the war and the problems that arose out of that maelstrom. That it has grown to its present wide scope of accomplishment is due to the vision and munificence of its founder; that it came into being at all was due to her active interest in quite another cause.

It was at the outbreak of the world war that Mary



Rolfe photo

MRS. MARY LOUISE CURTIS BOK
Founder of The Curtis Institute of Music

Louise Curtis Bok, wife of Edward Bok and daughter of Cyrus H. K. Curtis, became interested in efforts toward Americanization. The foreign quarters of every large city in those dark days were hotbeds of nationalistic and partisan movements. The urgent need was to bring to these people if possible a realization that their allegiance was due to America rather than to the country across the seas whose language they spoke.

Into the foreign quarters of Philadelphia went Mrs. Bok, actively taking part in the process of making Americans out of the varying elements that had poured into the melting pot. Steady influences were sought in the teaching of useful trades, American theories of liberty and government, and the English language.

But chief among the forces which Mrs. Bok found would weld these clashing temperaments into one was their interest in music and their zeal in the pursuit of this art. A fine amateur pianist herself, Mrs. Bok found ways of encouraging this interest. Music was taught to increasing numbers in the foreign settlements, and the progress of young minds towards the adoption of American ideals and motives went on apace.

In 1915 Mrs. Bok dedicated her first public gift to music, the Settlement Music School building, in Philadelphia, which she endowed with a permanent fund. Here, under the guiding hand of able teachers came students, young and old, imbued with the desire to avail themselves of this privilege. The settlement school was a success from the start.

Yet to the watchful eye of Mrs. Bok the work appeared in its best sense incomplete. Students who showed every sign of high talent, even genius, were compelled to drop out because of lack of time or money to prepare themselves fully. Into the workshops and warerooms they went, leaving behind all possibility of achievement in their art. It was obvious that this same condition must prevail throughout the country. Everywhere there must be young people full of a throbbing zeal for expression in music, but unable to take advantage of their gifts because of the compelling hand of necessity.

Then there came to Mrs. Bok the idea of a national school of music, one in which the best instructors in the world would be available, and where the only test or qualification would be merit. Her plans were quickly resolved upon. The project was laid before some of the most eminent musicians of the day. It found ready acceptance in all quarters. Artists of world renown who had refused steadfastly to teach in commercial institutions could find no objection to accepting pupils in a school where the payment of a fee was not a consideration.

The school was named The Curtis Institute of Music, in honor of Mrs. Bok's mother, and formally opened its doors in October, 1924. Three mansions in Rittenhouse Square, in the most exclusive section of Philadelphia, had been donated by the founder. The facilities and environment were unparalleled for the success of the venture. The first year's faculty included Mme. Marcella Sembrich, voice; Josef Hofmann, piano; Carl Flesch, violin; Leopold Stokowski, orchestra.

The response was immediate. The realization by famous musicians and educators throughout the country that here was something new and epoch-making in art brought forth a large outpouring of candidates for admission. From the very outset the Curtis Institute has had to limit the numbers who could successfully be taught.

By the end of the third year of its existence, The Curtis Institute of Music had taken its place among the leading schools of music throughout the world. In May, 1927, Mrs. Bok announced an increase in the endowment, which brought the fund to a total of \$12,500,000; and also the appointment of Josef Hofmann as director.

Mr. Hofmann immediately made public an offer to students which comprised: free tuition or partial exemption from tuition fees where required; financial aid if needed; Steinway grand pianos, string or wind instruments, rent

student of The Curtis Institute of Music will be a scholarship student.

The Faculty

Adhering to its policy of personal instruction by the greatest masters of the art, The Curtis Institute of Music has had among its faculty such eminent artists as Leopold Stokowski, Mme. Charles Cahier, Wilhelm Bachaus, Benno Moissewitsch and the late Louis Svecenski. For the year 1928-29 a galaxy of noted artists has been engaged.

Josef Hofmann, in addition to his position as Director of the Institute, again will head the piano department. Moriz Rosenthal has been engaged for his third season, and Alexander Lambert, noted pedagogue of New York, forms an important addition to the faculty. Mme. Isabelle Vengerova, for eleven years professor of pianoforte in the National Conservatory of Music, Petrograd, will return for next season; as will David Saperton, the well-known follower of Busoni and Godowski.

Mme. Marcella Sembrich will head the voice department for her fifth season; Harriet Van Emden, noted soprano, Emilio de Gogorza, famous baritone, and Horatio Connell, who is known as an oratorio and lieder singer, comprise the faculty.

The resignation of Carl Flesch, for four years head of the violin department of the Curtis Institute, was followed by the appointment of Prof. Leopold Auer as his successor. Efrem Zimbalist is also a newcomer, as is Edwin Bachmann, former concertmaster of the New York State Symphony, and member of the Elman Quartet. Mme. Lea Luboshutz, who has been termed the "greatest living woman violinist," has been reengaged for next season.

Felix Salmond, violoncello; Louis Bailly, viola and chamber music; Carlos Salzedo, harp; Lynnwood Farnam, organ; and Artur Rodzinski, orchestra, will return to their accustomed posts. Rosario Scalo, of the present composition faculty, will become head of the department of theory and composition to succeed Reginald O. Morris. Teachers of solfège, harmony and counterpoint will be Renee Longy-

PURPOSE OF THE CURTIS INSTITUTE OF MUSIC

The purpose of The Curtis Institute of Music is the training and development of students of talent. To this end it offers a faculty of surpassing distinction, comprising artists who are the great masters in the world of music today.

The sole qualification for entrance is the possession of a native musical gift, of a quality worthy to be taught by such masters. Since it is an endowed institution and thus fortunately removed from commercial considerations, it looks to the quality of its students rather than to the quantity, and confines its enrollment to a number which it can adequately and thoroughly instruct. It tries equally to serve students who wish to be concert artists and those who intend to become teachers.

Believing that a broad cultural background is an essential factor in the making of an artist, the Institute, in its Academic Department, offers numerous courses of study supplementary to those which have to do specifically with music. While a complete and thorough academic education is obviously impossible, the students secure at least a foundation on which to build in the future.

free, to those unable to provide such for themselves; free attendance at concerts of the Philadelphia Orchestra and of important visiting artists, and performance of the Metropolitan Opera Company; summer sojourns in the United States and Europe to advanced and exceptionally gifted students, under the artistic supervision of their teachers at the Curtis Institute; regular public appearances during the period of study; financial assistance in setting out on a professional career upon reaching artistic maturity.

A modification of this policy, announced by Mr. Hofmann recently, to take effect next season, is that no tuition fees of any kind are to be assessed against any student, the passing of the entrance examinations entitling the applicant to free instruction. Thus at the opening of next season, every



Wallace photos

The Curtis Institute of Music—Administration Building, Casimir Hall, and Locust Street Building—Insert, Entrance to Casimir Hall



Kubey Rembrandt

LIBRARY OF THE CURTIS INSTITUTE OF MUSIC



Wallace photo

A CORNER OF THE CURTIS INSTITUTE RESTAURANT

Miquelle; Anna Maria Sofray, who has been teaching at the Juilliard and David Mannes schools; and Ernest Zechiel, head of the piano and theory departments of the Riverdale School.

Harry Kaufman will continue to head the division of accompanying, and will act as official accompanist of the Curtis Institute. Richard Hageman and Dagmar Rybner Barclay will continue as coaches; the department of operatic acting will be extended and the various solo players of the Philadelphia Orchestra will continue their instruction in wind and brass instruments, thus completing the music faculty.

Academic Department

The academic branch of the Institute provides numerous courses of study supplementary to the major work in music. Students may here secure a broad cultural background which is an essential factor in the making of an artist. The teachers in the Academic Department are drawn from the faculties of Bryn Mawr College and the University of Pennsylvania.

History of music is taught by Prof. Jean B. Beck, world history by Dr. Roy F. Nichols, English composition and English literature by Dr. William Page Harbeson. Samuel Arthur King is teacher of English diction. Languages are taught by Jean B. Beck, French; Hermann J. Weigand, German; Euphemia Giannini Gregory, Italian; and Minna Saumelle, specialist in diction. A course in psychology is given by Dr. Samuel W. Fernberger. Unless prevented by some valid reason, students are required to study at least two academic subjects each term.

The Comparative Arts Course comprises a series of lectures on literature, painting, music and aesthetics. During the present season lectures have included Jean B. Beck; Carl Engel, chief of the Music Division of the Library of Congress; Leo Katz, artist and critic; Olin Downes, music critic of the New York Times; Mme. Olga Samaroff; Huger Elliott, of the Metropolitan Museum of Art, and Alfred Martin of the Society for Ethical Culture, New York.

Description of Buildings

The Curtis Institute of Music occupies four buildings at the corner of Eighteenth and Locust streets, Philadelphia, facing Rittenhouse Square in the center of an old and exclusive residence district. It is four blocks from the Academy of Music, a short distance from the Public Library and Museum, and is in the heart of an active art colony.

Three of the buildings were formerly residences of lead-

ing Philadelphia families. Large spacious rooms, lofty corridors, and a quiet, subdued atmosphere form the most favorable of settings for the work of the student. The visitor notes with astonishment the utter absence of sounds that ordinarily emanate from a school of music. Each studio is sound-proofed, and the lessons have all the privacy and quiet that could be enjoyed in the seclusion of one's residence.

The Administration Building, comprising two of the former mansions, contains the executive offices of the Institute. The director's office, dean's office, meeting room of the board of directors and general offices are on the main floor, with the comptroller's department on a mezzanine floor. The Common Room, an imposing feature of the Curtis Institute, occupies a large portion of the main floor. It is a huge foyer, two and a half stories high with gallery, finished and decorated in English style. A huge window of stained leaded glass, extending almost the full height of the wall, admits a mellow flood of light. Here are given the teas and afternoon functions of the Institute, and in the soft and luxurious atmosphere of the Common Room the students meet on their way to lessons and chat between periods.

Rising from the Common Room is a massive staircase leading to the gallery and the upper floors. At one end is the studio of Mr. Hofmann; at the other the studio of Mme. Sembrich. A center suite of two rooms forms the private office of Mrs. Bok. Here she may be found during the height of the season, examining reports, receiving and answering communications, and interviewing students and members of the faculty and staff.

The top floor of the Administration Building is occupied by the departments of viola and chamber music, theory and composition, accompanying and coaching.

The third building of the Institute contains studios of the violin, violoncello, harp and orchestra departments. The main floor is occupied by the offices of the Student Counselor, Miss McCallip.

The fourth building of the Institute, known as Casimir Hall, was dedicated during the present season. This is a unique concert hall, being absolutely sound proof, and having no outside openings save the necessary fire exits. It is lighted and ventilated by indirect means, and is equipped with powerful fans that can change the air in the room every six minutes. Entrance to the concert hall is gained through the Administration Building, with the Locust Street entrance hung with ornamental iron doors created by the artist, Samuel Yellin.

The seating capacity of Casimir Hall is 350, and here are

held the student and faculty concerts, lectures of the Comparative Arts Course, and large functions of the Institute. The orchestra holds its practice here, and the organ department has for its use two pipe organs donated by Cyrus H. K. Curtis, a large one for concert work and a smaller practice organ.

The Library of the Curtis Institute occupies a large portion of the basement of the Administration Building, with the reading room on the main floor. While it is still in the process of formation, the library is already substantially equipped with scores, and a fine selection has been made of books on music and art subjects. Already there are more than 10,000 volumes filed in metal stacks, available for immediate use in the studios. Embodied in the plans for the library is a growing collection of phonograph records and piano reproducing rolls, which will provide when complete a repertory of the best vocal and instrumental music which has been recorded.

The restaurant occupies the fourth floor of the Locust Street building, and is manned by a special staff engaged by the Institute. The equipment provides the latest facilities and sanitary appliances, with electrically operated machinery and refrigeration. The restaurant has a seating capacity of almost 100 persons, and meals are served at nominal prices to students and faculty members. The dining room is tastefully decorated with curtained windows, shaded lamps and comfortable chairs. Luncheon at the Curtis Institute provides an interesting diversion in the daily routine of the student.

The Administration

The Curtis Institute of Music is incorporated under the laws of the State of Pennsylvania. Mrs. Mary Louise Curtis Bok is president. Philip S. Collins, vice-president; William Curtis Bok, secretary and treasurer; and the board of directors, in addition to the officers, comprises Cyrus H. K. Curtis and Mrs. Samuel S. Fels.

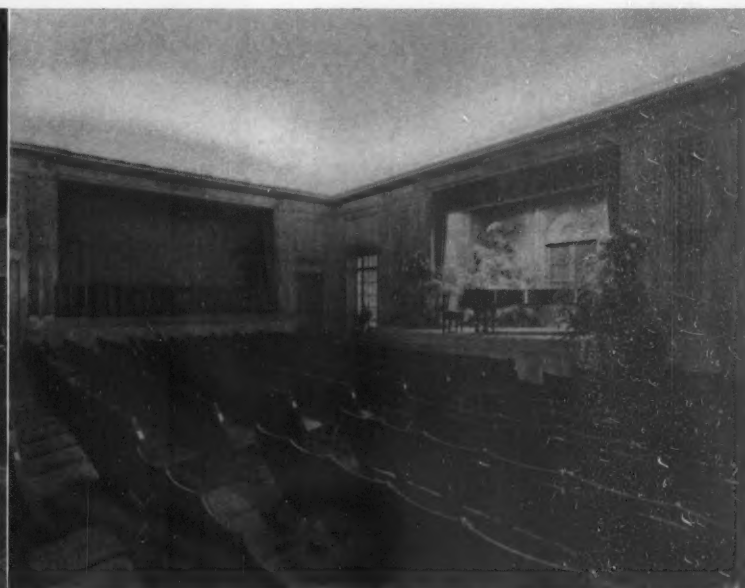
Josef Hofmann, director, is head of both the executive and the artistic administration. He is responsible for the selection of members of the faculty and for prescribing the course of study. He decides on the recommendations of the Committee on Students' Assistance, authorizes all public appearances of students, and promulgates the policies of the Institute.

Miss Grace H. Spofford, Dean, has a multitude of duties requisite to the smooth running of the various departments. Teaching schedules must be arranged and the progress of students watched. The selection of subjects must be adapted to the individual needs of each student; entrance and final



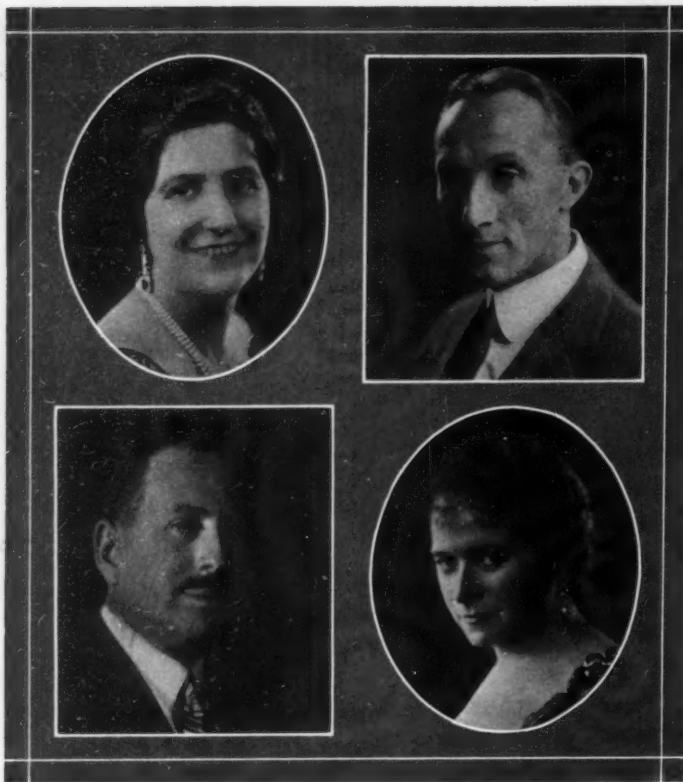
Wallace photo

THE COMMON ROOM. ARRANGED FOR AFTERNOON TEA



Wallace photo

THE INTERIOR OF CASIMIR HALL



AMONG THE MEMBERS OF THE FACULTY

Miss Harriet Van Emden, assistant to Mme. Sembrich in the vocal department, has sung with the leading orchestras in the United States and Europe.

Horatio Connell, widely known as an oratorio and lieder singer, has been a member of the vocal faculty of The Curtis Institute of Music since its organization.

Edwin Bachmann, who will become a member of the violin faculty of The Curtis Institute of Music next season, was a member of the Elman Quartet, concert master of the New York State Symphony, and a member of the Letz Quartet.

Mme. Isabelle Vengerova, a pupil of Leschetizky, won distinction as a concert pianist in Europe, and was formerly professor of pianoforte in the National Conservatory of Music,

Petrograd.

(Van Emden photo by Unity; Connell, by Kubey-Rembrandt; Bachmann, by Kessler; Vengerova, © Gutekunst)



Kubey Rembrandt Photo

GRACE H. SPOFFORD,
Dean.

examination dates must be fixed; hours of instruction for teachers assigned, and courses of study planned. The Dean also supervises the Academic Department, including the course in Comparative Arts. Miss Spofford, formerly Dean of Peabody Conservatory of Music, has been Dean of The Curtis Institute of Music since its organization.

The duties of the Counselor of the Student Body involve the arrangement of suitable living accommodations for students, and supervision of the activities of young people who are granted admission to the Institute. Emily L. McCallip, student counselor, brings to the solution of these problems a trained psychology gained in years of experience as an executive of the Settlement School of Philadelphia.

Mr. Hofmann's assistant in the executive office is David Saperton. The handling of correspondence and the many details of executive management, as well as interviews with teachers and students, provide an arduous task. H. W. Eastman, comptroller, makes occasional addresses to the student body on simple methods of budgeting their expenses and handling their bank accounts.

Admission to Curtis Institute Obtained Only By Examination

Application forms for admission to the Curtis Institute are sent to candidates for enrollment upon request, and must be filled out and returned in advance of the dates of examination.

In its quest for the highest type of students and the most promising talent, the Curtis Institute has adopted a policy in examination that is neither stereotyped nor rigid.

Final decision as to the suitability of a candidate for acceptance rests upon the evidence of talent shown in examination, and the likelihood of continuous further development rather than upon the degree of advancement already attained.

While there is no age limit at the Institute, it must be borne in mind by prospective candidates that age is an important factor in musical training. Especially in the department of voice is youth an asset, and candidates for this branch of study should not be over twenty-three years.

On the date assigned for entrance examinations, the candidates appear in turn before an examining board which, in each subject, consists of the head of the department and certain members of the faculty. Notification of the result of the examination is made within a day or two after the final hearing of candidates.

Those successful in the entrance tests are then assigned to teachers in accordance with the recommendation of the examiners. Requests of students for instruction with particular teachers are given careful consideration, but the right is reserved to make such assignments as seem to be for the best interests of the individual student. Teachers reserve to themselves the right of final acceptance or rejection of those who wish to become their pupils.

As a result of this policy, a student of the Curtis Institute may be sure that the teacher with whom he pursues his major study has made a personal choice of his pupils, and that the lessons he receives, far from being a routine performance in accordance with the curriculum, have a significance only to be found where the closest rapprochement exists between teacher and pupil.

Course of Study

Having successfully passed the examination and been assigned to the teacher of his major subject, the pupil is ready to undertake his full course of instruction. Unless there are special considerations which justify an exception, every student of the Curtis Institute has a certain number of required subjects in addition to the major course of study.

There is no such thing in the Curtis Institute as a standard required course of study, since each student is treated as an individual and has his program carefully adjusted

to meet his own individual needs. For the majority of students, however, there are certain assigned subjects.

It is obligatory that students of voice take courses in secondary piano and diction. The purpose of the piano instruction is to develop sound musicianship and an understanding of accompanying and interpretative values. Diction includes instruction in English, French, German and Italian. The singer is likewise assigned to choral classes and takes a course in solfège or harmony, composition and counterpoint. For advanced students, operatic acting and repertory are prescribed.

The schedule of instruction for the student of singing is in addition to vocal lessons and secondary piano as follows: solfège or harmony, three hours a week; diction, three hours; English, one hour; French two hours; German or Italian, two hours; academic subject, one hour.

Piano students have additional instruction in ensemble, languages and a theoretical course. His schedule in addition to individual lessons in pianoforte includes each week: ensemble, one hour; solfège or harmony, three hours; English, one hour; selected foreign language, one hour; academic subject, one hour; eurhythmics, one hour.

The study of accompanying, instituted as a major subject at the Curtis Institute during the present season, is a new departure for the student of music. Here the student who is preparing for a career as accompanist may obtain a thorough knowledge of varying styles and idioms of composers. The course includes interpretation, sight-reading, repertory, and practise is had with the various solo instruments and with singers. Harry Kaufman is head of this division.

Students of violin or other string instruments have in addition to individual lessons in their major subject a course in secondary piano; ensemble, two hours a week; orchestra, two hours; solfège or harmony, three hours;

English, one hour; selected foreign language, one hour; eurhythmics, one hour.

Special emphasis is placed upon the importance in the curriculum of ensemble playing, under the direction of Mr. Bailly. Here is provided an opportunity to apply in practice the lessons that have been learned in a theoretical manner. Not only the necessary routine and technique of chamber music is thus acquired, but a considerable part of the repertory of this most important form of music is studied. The field covered extends from the quartets of the masters of the eighteenth century through the classic and romantic period to the composers of the present day. Several public recitals are given during the year by the ensemble classes.

Each student of string instruments, as well as students of orchestra instruments, attends full orchestra rehearsal twice a week. Under the leadership of Dr. Artur Rodzinski the orchestra prepares programs for public performances each season. The value of this training is enhanced by the membership in the orchestra of several solo players of the Philadelphia Orchestra, who are instructors of their respective instruments in the Curtis Institute. Sectional orchestra classes are held for students of woodwind, brass and percussion. Phrasing, rhythm, nuance and dynamic variety are practised, together with repertory and sight-reading.

Curtis Institute Pupils Attain High Record of Achievement

The outcome of four years' devotion to an ideal is evidenced by the record of achievement presented by the students of The Curtis Institute of Music. Its pupils have been welcomed on the operatic and concert stage, in the leading orchestras of the country, and in the faculties of its principal schools.

Louise Lerch, for two years a student of Mme. Sembrich, has become one of the principals of the Metropolitan Opera Company, and is also a rising concert artist.

Shura Cherkassky, who has gained renown as one of the youngest of concert pianists, is a pupil of Mr. Hofmann. His preliminary instruction was gained from his mother, who was a graduate of the Imperial Conservatory of Petrograd. Although but sixteen years of age, he is heard each season in recitals in the principal cities of the East. For the



Kubey Rembrandt photo

THE CURTIS QUARTET

Carl Flesch and Emanuel Zetlin, violins; Felix Salmond, violoncello; Louis Bailly, viola.



Students of The Curtis Institute of Music enjoy association with the world's masters. At the top (left) Emilio de Gogorza and his pupils Agnes Davis and Wilbur Evans, winners of the Atwater Kent Radio Contest. (Right) Josef Hofmann and his pupil, Shura Cherkassky, who is already famous as a concert pianist. (Center) Mme. Marcella Sembrich takes a group of advanced students to her summer home on Lake George, New York, where they receive a daily lesson in singing. To the left, Carl Flesch and Miss Grace H. Spofford, Dean, with four Curtis students at Baden-Baden, Germany, where they continued their studies during the summer under the auspices of the Institute.

summer of 1928 he has been engaged for a tour in Australia and New Zealand embracing forty concerts.

Lucie Stern, age fourteen, also a pupil of Mr. Hofmann, has a long record of achievement both in this country and Europe. Last summer she appeared successfully in recitals in London, Paris, Berlin, Riga and Libau, and during the present year she has given recitals in New York and Philadelphia.

Lois zu Putlitz, young violin pupil of Carl Flesch, is already a full fledged concert artist. She has appeared as soloist with the Los Angeles Philharmonic and the St. Louis Symphony Orchestra, and her New York debut this season was attended with marked success.

Wilbur W. Evans, winner of the \$5,000 Atwater Kent radio prize early in the year, needs no introduction to music lovers. For two years a student of Horatio Connell at the Curtis Institute, Mr. Evans won with ease the sectional elimination award in the Kent contest, and followed this with a performance in New York that brought him the first prize. He is now continuing his studies with Emilio de Gogorza at the Curtis Institute, and is frequently heard in radio and concert performance.

Agnes Davis, winner of the Atwater Kent national radio contest for women's voices, requested that her two-year scholarship in voice training be awarded at The Curtis Institute of Music, and she is now studying with Mr. de Gogorza.

Beniamino Grobani, baritone student of Mr. de Gogorza, has been heard during the present season in principal roles with the Philadelphia Grand Opera Company, and is a member of the Cincinnati Zoo Opera Company.

Alexander McCurdy, organ student of Lynnwood Farnam, was appointed organist and choir master of the famous Second Presbyterian Church of Philadelphia to succeed N. Lindsay Norden. Carl Weinrich, also a student of Mr. Farnam, is organist and choir leader of the Church of the Redeemer, Morristown, N. J.

Samuel O. Barber, seventeen-year-old nephew of Mme. Louise Homer, is a student in composition under Rosario Scalero, and has composed several songs which his celebrated kinswoman has placed on her programs.

Henri Temianka, violin student of Mr. Flesch, made his New York debut this season, winning enthusiastic praise from the critics. He has already appeared in concert abroad, and next season again will be heard in public in this country.

Casper Reardon, harp student of Carlos Salzedo for two

years, won an engagement at the opening of the present season as first harpist of the Cincinnati Symphony. He has since been appointed head of the harp department of the Cincinnati Conservatory of Music.

Jeanne Behrend, a student of Mr. Hofmann, has appeared in concert before the Stanley Music Club of Philadelphia and has filled other important engagements. Elsa Meiskey, a pupil of Mme. Sembrich, has been heard on several music club courses, and Charlotte Simons, also a student of Mme. Sembrich, won success as soloist with the Curtis Students' Orchestra in a public concert this season.

Student Orchestra Wins Honors

The Curtis Institute Students' Orchestra furnishes an admirable commentary on the zeal and enthusiasm that characterizes the work of the students. Orchestra practice is required of all students of orchestral and string instruments, whether they are pursuing their studies towards a career as solo artist or not. There are 108 members of the orchestra, including seven members of the faculty who teach orchestra instruments. The spirit of the students in rehearsal amply demonstrates that their attendance is no mere compliance with the dictates of the curriculum. There is a sheer joy in this participation in orchestra work that has aroused the praise of critics.

Dr. Artur Rodzinski, head of the Orchestra Department, holds two rehearsals a week, and during the present season three public concerts have been planned. The first of these was given in December in the Academy of Music, the program including the Dvorak "New World" Symphony, Weber's Oberon Overture, and Liszt's Les Preludes. Charlotte Simons, soprano student of Mme. Sembrich, was soloist, singing an aria from Mozart's Il Re Pastore. On this occasion the full violin sections, violas, cellos, harps, flutes and percussion, were composed solely of students, with the first desk of the other choirs held by the teachers of the respective instruments.

The critic of the Public Ledger wrote: "The program was composed of works usually beyond any but professional orchestras. Yet the organization played them with astonishing perfection of technic and beauty of tone, great dynamic detail, excellent rhythmic feeling and a youthful enthusiasm and intensity seldom found in professional orchestral players."

The result of this concert was seen in the engagement of

THE CURTIS INSTITUTE OF MUSIC OFFERS TO STUDENTS:

Instruction by world famous artists who teach personally and give individual lessons.

Free tuition to all students who qualify for admission.

Financial aid, if needed.

Steinway Grand, string and wind instruments rent free, to those unable to provide such for themselves. These Steinway pianos will be placed at the disposal of students in their respective domiciles.

Opportunities to attend concerts of the Philadelphia Orchestra and of important visiting artists, also performances of the Metropolitan Opera Company—as part of musical education.

Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under artistic supervision of their respective master teachers of the Curtis Institute.

Regular public appearances during the period of their studies, when warranted by their progress, so that they may gain practical stage experience.

In addition to development of the student to full artistic maturity, financial assistance in setting out on a public career.

the orchestra on the regular concert course of the Philadelphia Forum at the Academy of Music on February 22. Wilbur Evans, winner of the Atwater Kent radio contest, was the soloist. The third orchestra concert will be given in the Academy of Music in the spring.

The Curtis Quartet

Composed of members of the faculty of the Curtis Institute of Music, the Curtis Quartet is an integral part of the work of the school. The chief purpose in maintaining the organization is to enable students to hear chamber music played by masters, and to set before them a living illustration of what they may strive for if they are to attain to the artistic ideals of the Institute. A few public concerts are arranged each season in the principal cities of the East. During the past season the Quartet was composed of Carl Flesch and Emanuel Zetlin violins; Louis Bailly, viola, and Felix Salmond, violoncello.

Life at the Curtis Institute

The Curtis Institute has as yet no dormitory system, but the proper housing of students is carefully supervised by Emily L. McCallip, counselor to the student body. The arrangements seek to provide wholesome living accommodations within easy distance of the school. Rooming accommodations are recommended to students according to their individual needs and means, and meals are provided at cost in the school restaurant.

The majority of students find it possible to practice in their own rooms. For those unable to provide instruments of their own, the Institute furnishes Steinway grand pianos, string or wind instruments rent-free. There are also prac-



Kubey Rembrandt photo

DAVID SAPERTON
Assistant to the Director



Kubey-Rembrandt photo

CURTIS INSTITUTE STUDENTS' ORCHESTRA, DR. ARTUR RODZINSKI, CONDUCTOR

tise rooms at the school where students can study without interruption or interference.

Freedom from ordinary scholastic routine and supervision has been found necessary in dealing with the various types and personalities that make up the student body of such a school as the Curtis Institute of Music. No possible regimentation could provide for these many-sided and varying natures. In age alone, the discrepancies are too great. Students from all parts of the world are assembled, and to attempt to reconcile these individuals under a uniform code would be to defeat the very purpose of the Institute.

Yet the visitor to the group of buildings in Rittenhouse Square is impressed by a singleness of purpose and a zeal for study which is unmistakably manifest among the students. That they are there for a serious purpose cannot be doubted. There is no sign of trifling or regarding their studies as a burden.

In the spacious Common Room in the Administration Building several groups of students may be found assembled. They are waiting for their scheduled period of instruction, and they have a little time to chat. The discussion is of a concert or an opera they have attended the night before, or of a program they are preparing, or a difficult problem in theory. There is an active interest here, even in the youngest minds—a critical faculty being formed, artistic standards evolving. They voice their opinions with the conviction of youth, and with a fervency that is enviable. No cynicism here; no lack of ideals, and no compromise with mediocrity. They are staunch and vital spirits, these students, who will make no bargain with their conscience.

A glance at the clock; a general scattering in the direction of their studios! Not one of them will be late. Every teaching moment is of inestimable value; and although the embryo artist may tremble and quake as he enters the presence of the master, yet he considers the torment nothing beside the privilege of the lesson.

At the entrance of the studios you see them waiting for the door to open. Their faces wear an eager look—is it jealousy because another student is worthy of an additional minute or two of the master's time? But at once they become resolute; they, too, will do so well that the teacher will yield them also an additional minute, or two, or five. And at the end of the period, glowing with a word of praise, or perhaps chastened by a merited rebuke, they emerge not to loiter or to dawdle, but to hasten with eager step to the next period on their schedule.

What, then, is the daily ritual at The Curtis Institute of Music? A glimpse into the life of a student in singing will prove of interest. With a lesson at 10:30 in the morning, the young artist cannot afford to lie late in bed. An hour of preparation is little enough before confronting his teacher, and nine o'clock finds him at his piano in his own room or in one of the practise rooms at the Institute getting his voice in shape for the day. There is nothing of "cramming," such as might happen in the case of a college student facing a session in "math" or Latin. It is simply the necessary limbering up of the voice by ordinary scale and arpeggio practise. Then at 10:30 comes the lesson.

What matter at the Curtis Institute whether the day has begun fair or ill? The spirit of the place provides a solvent. The spacious studio, unobtrusively furnished, with its two pianos as the dominant motive, is an ideal place for relaxation and self-expression. The masters are psychologists themselves, knowing well the problems of youth and the impulses that buoy up or cast down the spirit. Some of the pupils, indeed, require curbing; a cultivation of patience without which a great gift may come to naught. Others who may be morbid or homesick or subject to any of the hundred symptoms of adolescence need vigorous and timely antidotes.

The teacher knows them all; and from the moment the lesson is begun the mood of the pupil passes under the spell of the teacher. However he has entered the room, he leaves it with a tonic sense, stimulated by correct emphasis subtly placed upon the required point, whether it be mental attitude, physical bearing, or merely faulty breath control. This is education at its best, and the student goes on to carry this same message into the rest of the day's work.

There may follow before noon a lesson in secondary piano, and one in a foreign language, with sufficient adjustment in each day's schedule to permit of a suitable variation in interest. Not too long at music; not too long away from it, is the maxim.

Luncheon period at the Curtis Institute is from twelve to two o'clock. In the restaurant may be found during these hours students and teachers alike, fraternizing in a way not prescribed by the catalogue or curriculum. A peep within its doors is illuminating.

One may see Mr. Salzedo, smiling and gracious, at a table with half a dozen harp students. He helps them now to the cream and sugar, rather than to technical points on playing. Mr. Bailly and Mr. Salmund occupy a secluded corner; they

are deep in conversation, perhaps regarding the quality of a new quartet, or perhaps the quality of the entree.

Dr. Rodzinski, just returned from Los Angeles where he has conducted the Philharmonic Orchestra in a series of concerts, is entertaining a group of violin students with experiences of his trip. Not much of music in this conversation—more of color and anecdote and comment. His mind for the moment is on food.



Kubey Rembrandt photo

EMILY L. MCCALLIP, DR. W. C. N. CARLTON,
Student Counselor. Consulting Librarian.

"They gave me a big party," you hear him say; "a really magnificent party in a huge house in a canyon, and a hundred people were there. They served a little supper, and when we were leaving in the car, my hostess said, 'How did you enjoy it, Dr. Rodzinski? What do you think of our California parties?' Well, I looked at her, and I looked back at the house we were leaving—a real palace, I assure you—and I said, 'Such a big, big house; and so many, many people; and such tiny, tiny sandwiches!'"

The students shriek; Mr. Connell and Mme. Vengerova, who have come over to hear the end of the story, join in the laughter. Carl Flesch, who has been listening with an air of gravity, now smiles reminiscently. Eyes are turned to him for the tale they know is coming.

"It was while I was on tour a couple of seasons ago," he begins; "in Springfield—was it Massachusetts, or Ohio, or Illinois? What does it matter? I arrived in the morning

and went at once to my hotel. Presently a newspaperman was announced; a reporter of the Springfield Telegram for an interview. I talked to him, and shortly after another reporter, this time from the Post, was sent up. I talked to him, too; and then some time later, a journalist came from the Sun. It was all very flattering, these many interviews, but when a fourth reporter was announced, from the Daily News, I began to wonder.

"How many newspapers have you in Springfield?" I asked.

"He hesitated a moment; then replied, 'Two; the Star and the Leader.'

"But already I have given out four interviews!" I exclaimed in astonishment.

"Oh," he replied, "we are just students of the School of Journalism; we interview every celebrity that comes to Springfield, just for practise."

So the luncheon hour passes in animation and gaiety, and when the student leaves at the appointed hour to resume his studies, it is with heightened spirit for the remainder of the day.

Solfege or harmony may take up the period from 1:45 to 2:30, after which comes an hour or two for practise and study. The library, containing books on music and art, and general magazines, is always alive with students preparing lessons in harmony or composition, or gathering material for the courses in history of music or comparative arts.

From 4:30 to 5:30 o'clock on one afternoon of each week, all pupils are present in Casimir Hall for the students' concerts. Advanced students appear in solo or ensemble programs, thus gaining invaluable experience in public performance.

In the evening, the student may have received a free ticket for a performance of opera, or a concert of the Philadelphia Orchestra, or some important visiting recitalist. On Wednesday evening of each week there is a faculty recital in Casimir Hall.

At intervals during the season a tea or evening reception is given by Mrs. Bok or Mrs. Collins or Mrs. Fels for the faculty and students. On these occasions a jazz band is engaged, and the walls of Casimir Hall resound to quite a different form of music than is their wont.

Thus the social life of students at the Institute receives a fitting place in the general development of personality and character building which must enter into the making of an artist. Regular attendance at classes and at the required concerts are the only form of discipline to which the students are subject. For the rest, their own high purpose, the inspiration of their teachers, and the recognition of their advantages as students create a morale and a steadfastness of effort and enthusiasm rare in educational work.



A GROUP OF DISTINGUISHED STUDENTS

Top row, left to right: Lucie Stern, pupil of Mr. Hofmann, and already a successful concert artist; Alexander McCurdy, student of Mr. Farnam, who has been appointed to a leading church position in Philadelphia; Lois zu Putlitz, student of Mr. Flesch who has appeared in recitals and with orchestra. Bottom row, left to right: Henri Temianka, pupil of Mr. Flesch, who will concertize next season; Iso Briselli, a student of Mr. Flesch who made his New York debut this season; Samuel O. Barber, student of Mr. Scaler, whose songs have appeared on the programs of Mme. Louise Homer.

Foreign News in Brief

SWEDISH BARITONE'S SUCCESS IN ROME

ROME.—The second concert of the distinguished Swedish baritone, Gunnar Grip, in the presence of the King of Sweden, was if anything an even warmer success than the first, the King and local musical authorities complimenting him for his artistry and well-schooled, sympathetic voice. His program comprised Beethoven, Mozart, Schubert, Schumann, Liszt, Wolf, Verdi, Sarasate-Mericanto, Sinding and others. D. P.

GERMAN MUSIC STUDENTS LEARN ABOUT AMERICA

COLOGNE.—America's Musical Relationship to Germany was one of the most interesting addresses at the Congress of German Music Students here. It was delivered by Dr. E. O. Thiele, of Berlin. A number of excellent artistic offerings gave testimony of the high creative endeavor of the young generation, as well as the fine leadership of the teachers. The climax of the musical performances was the first presentation here of Bach's monumental Kunst der Fuge under the direction of Hermann Abendroth. E. T.

HERBERT ANTCLIFFE LECTURES

THE HAGUE.—Herbert Antcliffe, an English writer on music not entirely unknown in America, recently lectured in The Hague on Modern Music and Its Tendencies. His lecture was delivered in the Dutch language. H. A.

GERMAN WOMEN'S CHORUS ORGANIZED IN THE HAGUE

THE HAGUE.—In this cosmopolitan center vocal music is heard in many languages. The latest development in this respect is the formation of a chorus that calls itself Deutscher Frauenchor im Haag. It is under the direction of the Viennese composer-conductor, Kurt Kottek. H. A.

FIRST HAGUE APPEARANCE OF THE SOCIÉTÉ TAFFANEL

THE HAGUE.—The long established Société Taffanel made its first appearance in Holland with a concert in the Salle Diligentia on March 4 and won an immediate and great success. Not only is the virtuosity of the five players, Messrs. René Le Roy, Louis Bas, Achille Grass, Jules Vialel and Edouard Henon, unimpeachable, but also the musicality of their interpretations. Their program was not very striking but provided some delightful moments, particularly in a Quintet by Mozart and in Vincent d'Indy's lightly scored Chansons and Dances for wind alone, as well as Bach's fifth Sonata for flute and piano. Their pianist was Erwin Schulhoff who also played his Second piano sonata, a rhythmical, vigorous work, which finds its place between the works of Ravel and Casella. H. A.

DUTCH SHOW INCREASED INTEREST IN FRENCH AND ENGLISH MUSIC

THE HAGUE.—German music is rapidly ceasing to be the only kind that interests amateurs here; French and English music are pulling up alongside. One reason for this is the activity of the educational societies, namely Alliance Française and Netherland-England. The former society recently arranged two lectures to be given by Jacques de la Presle, a winner of the première grand Prix de Rome. The first of these lectures was a long and uninteresting repetition of facts and opinions better expressed in the writings of Jean-Aubry and Romani Rolland. It was called Deux courants dans la musique française moderne, César Franck et Claude Debussy, and some of the musical illustrations were quite pleasant. More interesting was his second attempt, Quelques aperçus sur l'évolution de la forme Sonate de François Couperin à Claude Debussy. M. de la Presle was hard put to it to maintain a purely French interest on this subject but at any rate he showed that the Sonata does not, as is commonly supposed here, owe its existence entirely to German composers. With Françoise Mores he gave excellent renderings of parts of various violin sonatas and the whole of the Debussy. H. A.

Activities of Wolfsohn Musical Bureau of New York, Inc., Artists

Wilbur Evans, basso, and Agnes Davis, winners of the Atwater Kent Foundation prizes, have been engaged for the Spartanburg (S.C.) Festival on May 15 and 16. Florence Austral, dramatic soprano, has also been engaged for this same event.

Just prior to sailing for Europe, where a long tour awaits him, Albert Spalding, violinist, gave a private recital at the Vanderbilt home on March 5.

Dates keep coming in for Reinald Werrenrath, one of the latest being for a recital in Joliet, Ill., on May 15. Mr. Werrenrath is another artist who plans a European vacation this summer, and will sail about June 1 for a pleasure sojourn abroad. His present season has been so strenuous that he has decided to take a long rest this summer.

Mary Lewis is returning to her home state on April 4, when she will sing a recital at Hot Springs. J. Frank Head will handle the Lewis recital locally.

Kathryn Meisle, who appeared last season as soloist at the Springfield Festival, has been reengaged for the same event this year. Miss Meisle will sing the role of Judith in George Chadwick's oratorio, Judith, on May 11. Following this appearance she will leave immediately for Bowling Green, Ky., where she will give a recital at the State Teachers' College, and on May 17 she will give a recital at Normal, Ill.

Arthur Hackett will make his sixth appearance with the Boston Handel and Haydn Society in Boston on Easter Sunday, when he will sing the tenor role in Hadley's The New Earth.

Jeanne Gordon, because of an attack of grippe, was forced to cancel her engagement at the Chalfonte-Haddon Hall on March 10, and then her substitute, Merle Alcock, also was taken ill. The date was finally fulfilled by Sophie Braslau.

Martin Singing at Both Paris Opera Houses

PARIS.—The young American tenor, William Martin, who has a one-year contract to sing leading roles at the Grand

Opéra, has been asked to give six guest performances at the Opéra-Comique. This is the first time, except for Mary Garden and Sibyl Sanderson, that any American has appeared in both opera houses simultaneously. Certainly, no other American tenor has ever been so honored.

Mr. Martin is appearing in La Vie de Bohème, in La Tosca and in Madame Butterfly; the three were his great successes when he was connected with the Opéra-Comique two years ago. He will return to the Opéra in Rigoletto, and will then sing at the end of the month Romeo et Juliette at the Trocadero, where opera is given with the artists invited from the regular casts of the two opera companies.

Mr. Martin has also been singing in Lille, in the north of France, where he was invited for one performance, and his success was such that he was asked to return for several more. N. DE B.

Recitals at Oberlin Conservatory

A number of interesting recitals have been given recently at the Oberlin (Ohio) Conservatory of Music. Benno Moiseiwitsch, pianist, appeared in Finney Memorial Chapel on February 14, and was heard by an enthusiastic audience. The program consisted of Le Carillon de Cythere—Couperin, Beethoven's Sonata, op. 53 (Waldstein), a group of Chopin numbers and pieces by Ravel, Debussy, Lobos, Palmgren and Strauss-Godowsky.

The Oberlin Conservatory Trio—Mary Umstead Bennett, pianist; Reber Johnson, violinist, and Friedrich Goerner, cellist—was heard in the third and last concert of its series

on February 27. The program given included the B major Trio, op. 8, of Brahms, three nocturnes by Ernest Bloch, and the Gretchaninoff trio in C minor.

The Flonzaley Quartet appeared in Finney Chapel on March 8 as the eighth number of the Artist Recital Course. The numbers played were the Brahms B flat major quartet, op. 67; Erwin Schulhoff's first quartet (an ingenious composition), and the quartet in C major, op. 59, No. 3, by Beethoven.

Carmela Ponselle Reengaged in Winnipeg

"New Triumph is Scored by Miss Ponselle." Such is a headline in the Winnipeg Free Press of March 6 and refers to a recital given by Carmela Ponselle. The reviewer for that paper then records her success in part as follows: "A singer with an extremely beautiful, rich, soprano voice that poured out like a golden flood and was caressing or tender, passionate or tense according to the mood of her song, and reflected at all times the art of the born and trained musician, was heard in Winnipeg on Monday night. The singer was Carmela Ponselle, one of the members of the Metropolitan Opera Company of New York. She made a colorful picture as she swept on to the platform in her hooped gown of white taffeta and silver lace with a red flower in her black hair, and with her expressive, mobile face.... Miss Ponselle liked her audience, and she said so enthusiastically after the concert. The audience liked the program and its performances." In fact, Miss Ponselle was so well liked that this appearance resulted in a reengagement for next season.

"She sang with a voice of bell-toned clarity and beauty."

New York Times.

"She sings with much intelligence, phrases beautifully, and commands excellent diction."

Springfield Union.

"She has a voice of peculiar richness and range which is equalled by few sopranos."

Toronto Mail and Empire.



A Few of the Reasons
Why

MARGARET
NORTHROP

Has been engaged for

Petersboro, N. H., March 30—Soloist with
Male Choir

Montreal, April 3—Ladies' Art Society

and re-engaged for

Montreal, April 6—The Messiah

Management: LOUDON CHARLTON, Carnegie Hall, New York



DEVELOPING SOLO VOICES IN HIGH SCHOOL VOICE CLASSES

By Alfred Spouse

[This is the fourth of a series of articles which set forth in detail the experience of the author with school organizations. The first article, which appeared in the *MUSICAL COURIER* of February 23, was entitled "Voice Culture Classes in the Modern High School." The second article dealt with the organization of high school voice culture classes. The third was entitled "Technic of Voice Culture and the Art of Singing an Academic Subject.—The Editor.]

There is no reason to say that we do not expect to develop soloists in these high school voice classes. That is exactly what we are aiming for. What is a soloist? Simply a person who is able pleasantly to sing alone. The aloneness deserved by some soloists would be solitary confinement. We strive in our classes to produce soloists who deserve a better fate. The English classes do not expect to turn out readers who must read in chorus or remain silent, nor does any other class instruction predicate its work with the understanding that its participants shall write, or figure, or perform as a class. It is to perfect the individual that all instruction is given. So it is a perfectly natural thing to expect the students in a voice culture class to perform alone, or in other words, to be soloists.

So we tell our boys and girls from the very start in these classes, that they are expected to sing in assembly as soon as they can do so with credit to themselves and their teacher. They all shudder at the thought, and dread it. Oh how they dread it! Nevertheless, it is the one thing above all others that they really desire, down deep in their hearts. When one day we decide that one or two of the class are ready to sing in assembly, we nonchalantly make that announcement, and oh, what delicious shivers of apprehension and anticipation run up and down twenty boy and girl spines. "Charles Bergener," we say, "and Myrtle Douthwaite will sing in assembly tomorrow morning." Charles promptly turns green, and Myrtle is seized with a sudden vertigo, and agony visibly racks those youthful forms. Sympathy for such suffering causes the teacher to say with gentle understanding, "Or if Charles and Myrtle do not wish to sing, John Wood and Addie Adkins may do so in their stead." Charles and Myrtle with a gallant effort and an audible swallowing hasten to interpose that they are willing to be

sacrificed, rather than have their classmates forced into the breach; a look of mingled relief and disappointment, which is funny to behold, floods the faces of John and Addie. They are all scared stiff, and yet it is the one thing they have wanted to do since they first joined the class.

How have we prepared these students for this great day? Well, it is a second semester, first year class, and after our routine of exercises and studies, we have sung, in unison, songs like, let us say, "Duna," for the boys, and "Two Little Stars," by Geoffrey O'Hara, for the girls. We have phrased them properly, we have paid close attention to the rhythm, we have hunted out melodic and literary objectives, we have been meticulously careful about the diction, and we have thought much about interpretation. "What is Interpretation?" asks the teacher. "Putting as much into the song as you can," replies a boy. "No," says the teacher, "it is getting as much out of the song as you can. The composers put it in; can you get it out?"

Then after learning the song in unison, we ask individuals to sing alone for the class. This is the first fire-test the singer has. He is taught not to slouch up to the front of the room, but to walk up as easily and as gracefully as may be. He assumes a singer's position, nods smilingly to the accompanist, and the moment the introduction is heard on the piano, for him and the class the song has begun, for he and the accompanist are co-artists performing jointly, and her part is as much the song as his. After he has finished, and the closing chord is heard on the piano, the song is over. The class will applaud, and the singer will bow his acknowledgment with a smile and an easy gesture, and then resume his seat without any ado. Never do we omit any of this training. The carriage and appearance of the singer is immensely important; when he sings in public he will naturally be self-possessed and confident-appearing, even though inwardly shaking.

After the singer is seated, the discussion and friendly, analytical criticism begins. Each student is given the opportunity to discuss the performance, pointing out the mistakes he or she has noticed. These are sometimes challenged by other members of the class, and often very original and sometimes startling opinions are expressed about interpretation. The soloist is also allowed to criticize himself. Charles made us all laugh one day by saying his upper tones sounded

WHEN IN VIENNA

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"kinda goofy." Sometimes we vary the critical attack by asking the class to point out only the things they liked about the singing. This restores our self-respect, and makes us anxious to earn even more approval in our next song.

But woe to the singer who gets the idea that he is good. A public school is a pretty democratic institution, and any boy or girl who attempts to "high-hat" the rest of the folks is not only unpopular, but is never left blissfully unaware of it, as is sometimes the way of older society. Conceited pupils, made so by some slight success, are taken to task by the teacher the moment the "bump" appears. The only way to cure the average young fellow who thinks he has arrived is to jar him without mercy. Those who do not respond to treatment are seldom worth saving anyhow. Nothing stops progress like conceit. A regular class question is: "What is artistic temperament?" We teach them that there is such a thing, and that it is a very rare and extremely valuable thing to possess; that it is never acquired, but grows from within; that 99 out of 100 cases of it are spurious, and that it is usually nothing but selfishness, laziness and conceit. Quite aside from the teacher's attitude, the "high-hat" student is coldly treated by other students. As they say, "he don't go so good!"

After the singer has sung in assembly, and has been accepted as a success there, invitations begin to come from church and other little social gatherings to appear on informal programs. This is followed by an invitation to join some good choir, and perhaps to sing at a regular church service. By this time the student has received enough impetus in this kind of service to induce him to continue his studies after he graduates from high school, and from then on his future is in his own hands. He is free to continue with some private teacher, or to enter a conservatory if his talents have warranted it; or if he goes on to college, he is almost certain to be drafted into the college glee club. Several of our boys have materially aided themselves through college by singing in church positions in the college town.

As this last paper was to be principally about soloists, I have not referred to the great benefit that is derived from this class training by the glee clubs in the school. After the classes have been operating long enough to have enlisted a large enrollment, nearly all the students can be gathered into the singing clubs, and a chorus so constituted is as different from the usual high school chorus as can be imagined. There is no yelling, but the volume of tone is ample and unforced. Without this kind of training, high school choruses are either prone to scream for their fortissimos, or else the cautious teacher, fearing this, limits the volume of tone so that the performance is weak and uninspiring. Of the two, the latter is certainly the better, but neither one is an achievement. A high school chorus can come measurably near to the standards set by older and more developed singing groups, without causing any strain on the youthful throats, provided they have first had, and continue to have, the specific instruction given in the voice culture class. The diction, the blend and the interpretation are bound to be distinctly better, of course.

In addition, as the students have studied good song material in the classes, they will not be satisfied to do any but the better kind of music in the choruses. Our people last year did Bach's great chorus, Blessing, Glory and Wisdom, in eight parts a capella and from memory, in the school concert, at a church, and also in the huge Eastman theater. This year, an advanced group, strictly selected, are meeting one evening a week to study the chorales of Bach, and some music of Purcell, which is rather interesting in these jazzy days. We also give recitals often, to which the parents and friends are invited, and the students in the voice classes do solo groups as in a conservatory. All of these activities spring directly from the voice culture classes. Without them nothing of the kind would occur.

Some six years ago the writer read a paper in Syracuse, N. Y., at a State Teachers' Convention and which has been quoted in another paper of this series. In it he ventured a prophecy as to what might be expected of the students then in voice culture classes in his charge, in a high school in Rochester. That prophecy has fortunately come true in most instances, I am glad to say. The aims for attainment then set forth have been realized in nearly every case.

Of the group in the West High School at that time, four have been awarded scholarships at the Eastman school, and have either graduated or are there today. Five are holding paid church positions, one being a director. Two are members of the operatic department at the conservatory and have frequent stage appearances. One has also become a special music teacher in a near-by school system. One boy joined an opera company in New York, but was released because although vocally competent, he was weak in acting. He later was offered a fine position with a musical comedy. A girl has traveled in a singing vaudeville act for over a year, and is soon to leave for Europe to continue her vocal education. All of these people are now from nineteen to twenty-two years of age. Thus all but a very few of that original group in our first voice culture classes have definitely chosen music for a career or a principal avocation. In every case they have continued their musical study after graduation from high school. It is idle to conjecture how many would have gone into other careers had it not been for the start they got in high school, but the students themselves think the voice culture classes were the deciding factor.

So much for that first class. The classes since then have gone right on producing soloists, not only from the writer's own classes, but from the four other high schools in Rochester, where the same kind of instruction is offered.

(Continued on page 38)

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Horowitz Has Sensational Triumph as Soloist With Boston Symphony

Cheers, Stamping and Vigorous Handclapping Express Unprecedented Enthusiasm

BOSTON.—The audiences that patronize the Boston Symphony concerts are supposed to be truly representative of what might be called traditional Boston—staid, conservative, self-possessed to an extraordinary degree. Generations of self-discipline, however, proved of no avail when confronted with an artistic achievement so overwhelming as that which Vladimir Horowitz brought to pass when he appeared as soloist with the Boston Symphony Orchestra at the concerts of last week-end. The vehicle chosen for a display of this young man's powers was Rachmaninoff's third piano concerto, Opus 30, in D minor. When he had struck the last chord of this exacting work Symphony Hall witnessed a scene that has not been equalled here, at least not within memory. The customary handclapping appeared inadequate for an occasion of this kind. People rose en masse; there was shouting and stamping, as well as thunderous applause; and, most significant tribute of all, the orchestra cheered lustily. Criticism seems impertinent after events like this; but Mr. Horowitz has nothing to fear from any critic. His art is not the sort of thing one can learn; it is sheer genius. His prodigious technic would tempt a pianist with a less sensitive soul to use it as a means of display. Not so Mr. Horowitz. A musician first, last and always, he employs his stunning mastery of the piano not to dazzle the hearer, but rather to communicate the poetic and musical values of Rachmaninoff's great work in convincing—indeed, stirring—fashion. From the gentle Russian melody and rising emotions of the opening movement to the songful tenderness of the slow movement, and finally to the propulsive overwhelming power of the finale, the young pianist was at all times the virtuoso, the musician, the artist par excellence. It is only fair to say that the triumph of Mr. Horowitz would not have been so outstanding without the truly brilliant accompaniment provided by Mr. Koussevitzky and his great orchestra. Not without cause was the Russian conductor heartily applauded when he returned to the platform for the last number.

A novel item of the program was Daniel Gregory Mason's C minor symphony. Of admirable workmanship, this work is reminiscent—occasionally of Brahms and Franck, more often of Vincent d'Indy. Verily, de gustibus non est disputandum: if that's the sort of thing you like (i.e., d'Indy), then you like that sort of thing. The audience liked the piece well enough to call Mr. Mason to the platform several times. Mr. Koussevitzky opened his program with a delightful reading of Molinari's transcription of the Summer concerto from Vivaldi's The Four Seasons, and brought the concert to a close with a beautiful performance of three fragments from Berlioz's Damnation of Faust.

MASON & HAMLIN PRIZE COMPETITION TO BE HELD AT N. E. CONSERVATORY.

The nineteenth annual competition at the New England Conservatory, Boston, for the Mason & Hamlin Prize will be held in Jordan Hall on or about Wednesday afternoon, April 25. The competition will be public, and the names of the judges will be announced at a later date.

The prize to be awarded is a Mason & Hamlin grand piano. The competition is open to students in the following divisions of the Piano Department who have attended the Conservatory for not less than two years, and who have been registered in the department continuously since October 15, 1927: (a) members of the senior class in the Conservatory

Course; (b) post-graduate students who are candidates for the soloists' diploma in the Conservatory Course, and who have been registered in the piano department continuously since their graduation; and (c) third and fourth year students in the piano course leading to the degree, who have not previously competed for this prize.

Each competitor will be required to play the following selections: Beethoven's Theme (*andante molto contabile ed espressivo*) and Variations, from the Sonata in E major, op. 109 (without repetitions), and Chopin's Etude in A minor, op. 25, No. 11. And in addition, one selection of personal choice, requiring not more than six minutes for performance.

J. C.

Philadelphia Enjoys Beethoven Program

Rarely Heard Works Are Offered by Monteux and the Philadelphia Orchestra

PHILADELPHIA.—For the concerts of March 23 and 24, the Philadelphia Orchestra, directed by Pierre Monteux, presented five short Beethoven compositions, as the opening group. Of these, three were little known—Overture to King Stephen, Dance of the Dervishes from The Ruins of Athens, and Death of Clara from Egmont. Of the other two, the Overture to Egmont is very familiar to orchestra audiences, while Turkish March from The Ruins of Athens is well known in the form of the piano transcription by Rubinstein. The orchestration is interestingly clever. Among the unfamiliar numbers, the Death of Clara was perhaps the most beautiful, but all were finely read and played.

Lea Luboshutz, violinist, was the soloist of the evening, playing the Bruch concerto in G minor, for violin and orchestra. Mme. Luboshutz' technical mastery is superb and her tone of great depth and richness. The latter was especially noticeable in the Adagio, while the Finale was an excellent vehicle for her brilliant technic. Her recalls at the close were numerous, voicing real appreciation of her art.

The Schumann symphony No. 4, in D minor, was the closing number of the program. To this beautiful symphony Mr. Monteux gave an excellent reading. The orchestra lived up to all requirements, as usual. Of especial note was the fine solo work of Mr. Tabuteau, oboist and Mr. Mischakoff, violinist, in the slow movement, which was exquisitely played throughout. The Scherzo and Finale also received a remarkably fine performance. Orchestra and conductor were roundly applauded.

M. M. C.

Dr. Carl Gives Bach's St. Matthew Passion

Only few choirs can attempt the rendition of such a stupendous work as The Passion of our Lord according to St. Matthew in the musical setting by Johann Sebastian Bach, which was given on March 25, at the First Presbyterian Church, New York, under the direction of Dr. William C. Carl, master organist and choirmaster.

The musical resources at the disposal of Dr. Carl proved entirely adequate, and such a performance as was given is to the credit of the members of the choir as well as the clergy of a church which fosters the productions of such works in connection with its services, the spiritual uplift resulting from them fully warranting the effort and expense.

The grand old edifice was filled with a throng that was stirred by the wonderful music of Bach which so vividly portrays the story of the cross. The Motet Choir, thoroughly trained by Dr. Carl, sang with true expression and perfect intonation, bringing out the dramatic as well as the more lyric episodes of this greatest of all epics in true artistic style. Especially beautiful was the singing of the Chorales, those sublime and simple masterpieces; they were sung a capella and were perfect in shading and expression. The last chorus "Here yet awhile, Lord," was so perfect, that, had it been given in a hall, the audience would have insisted on a repetition of it.

Dr. Carl's accompaniments are those of an artist of the highest order, well balanced, with the registration always in keeping and enhancing the sentiment contained in the lines sung. The prelude played before the service consisted of Bach's C minor Prelude and Fugue and the Chorale, "O Sacred Head," played in a masterly manner by Dr. Carl.

The soloists were Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; and Edgar Schofield, bass. Their work was very effective, Mr. Davis singing the part of the Narrator in true Bach style, with a ringing voice which he had under perfect control at all times. Mr. Schofield sang the lines of the Saviour with great devotion. He has a telling bass voice which is especially effective in the middle and lower registers. Grace Kerns is the possessor of a

beautiful voice which she used well in the comparatively small part she had to sing, while Miss Ellerman showed a great deal of expression and feeling.

It is certain that those who were present went away with their religious emotions moved to a high pitch by this performance of Bach's immortal masterpiece.

Pennsylvania Opera in Final Performance

The final opera to be given this season by the Pennsylvania Grand Opera Company will be Moussorgsky's Kovanstchina. According to an announcement, it will be heard in this country for the first time when that company presents it at the Metropolitan Opera House in Philadelphia on the evening of April 18. The cast will include Ivan Shvetz, Marek Windheim, Demetre Criona, Leo Kairoff, Valentin Figaniak, Joseph Kallini, Maria Mickita and Max de Shanensee.

The Pennsylvania Grand Opera Company has arranged to give twelve performances in Philadelphia next season having already made arrangements to give the performances at the Academy of Music on Wednesday evenings.

A. G. C. A. Prize Winners

The Associated Glee Clubs of America report upon its prize competition. The name of the winner of the choral competition, Dr. Julius Roentgen of Amsterdam, has already been announced in these columns, as well as the names of those who received the supplementary awards, Mabel Wood Hill of New York and Will C. Macfarlane of Brooklyn. In the competition for an original poem adapted to musical setting for the use of male chorus no award was made, and John Erskine, chairman of the committee, says in his report that it seems to him, for the most part, that the contestants either did not understand the character of the poems they were seeking or failed to appreciate the request for "sincere and beautiful expressions of common human experience and aspiration."

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NEW YORK MARCH 29, 1928 No. 2503

Poetry may be enhanced by music, but never music by poetry.

Should mechanical musical devices be regarded as labor saving machinery?

Business life is full of "go-getters." The musical profession is full of "come-get-mes."

The similarity between Santa Claus and an orchestral guarantor is that both give once a year.

Our friend who calls it "Petrushko" seems to be a bit mixed both on his Stravinsky and his Shakespeare.

"A loveless marriage," says Molnar, the Hungarian playwright, "is like an instrument without music."

Music inspired by cynicism and pessimism must of necessity look for appeal among cynics—and pessimists. How, then, can it hope to succeed?

There must have been composers of popular songs during Shakespeare's day, for does he not declare in the first part of "King Henry IV," "I had rather be a kitten and cry 'mew' than one of these same metre ballad mongers"?

Dr. de Hegedus, former Finance Minister of Hungary, says that "America must assume world leadership or Europe is lost." How can our leaders dominate the world when they cannot even secure positions at the head of American orchestras? Unemployment statistics concerning American orchestral conductors show that about 99 7/10 of our native baton wielders are at this moment jobless.

He who hesitates is not always lost. For instance, in composition. Beethoven hesitated often before giving out his final draft to the publisher. Brahms hesitated. Other great composers hesitated. Those musical creators who considered their every work finished as soon as they had recorded it in its first form, are the ones most quickly forgotten, together with such compositions. Of course, there were Mozart and Schubert, who seemed to shake music out of their very sleeves. But then—they were Mozart and Schubert. The entire history of the tonal

art does not show their like. Most probably it never will come again. One reason for the failure of so much of the modernistic music is that most of it was written with too little hesitation and rushed into performance and print with too much haste.

Pan is blowing beguiling strains on his pipes of Spring and the chromatic moanings of Boreas sound a diminuendo with the receding days of Winter. If we knew the name of the muse of outdoor music we could write an effective climax to this seasonal paragraph.

In this wild jazz age, the 1927-28 symphony concerts have been more crowded throughout our land than ever before. Therefore, let the clarinet shriek, the tam tam bang, and the saxophone sigh, in impious production of jazz. As Shakespeare's Romeo said: "Courage! The hurt cannot be much."

"Opera is absurd," declares Bernard Van Dieren, the English critic and composer. Nevertheless it is an absurdity which flourishes strongly. In order to abolish opera in its present form, something better must be invented in its stead. At present no such prospect looms. The modernistic music makers have effected no advance after Wagner, Verdi, Puccini, and Debussy.

A card comes to the MUSICAL COURIER signed by Milton Blackstone and Boris Hambourg of the Hart House String Quartet, Maurice Ravel, distinguished French composer, and Lisa Roma, soprano, who is touring with Ravel as interpreter of his songs. The card comes from Niagara Falls and shows the falls in winter—a chilly looking place. And it is to be suspected that our correspondents saw the falls from the steam heated drawing room of their hotel.

Paderewski gave his only New York recital last Saturday afternoon and drew a crowded Carnegie Hall audience as usual. He is one of the half dozen artists who never fail to sell out an appearance here and the phenomenon is all the greater in his case because he has been playing in New York on and off for over thirty-five years. Paderewski's success is deserved, even though it is the result of publicity as much as marked musical and pianistic accomplishments. While his technical powers are not what they were, and he has fallen into the habit of forcing his tone unreasonably at times, (in the effort to achieve "orchestral" effects) nevertheless he conquers with the sheer musical intellectuality and the sincere feeling and conviction of his performances. At moments, too, when he stills his tonal thunder, he shows that he has not forgotten to cajole the keyboard and make it utter tender and soulful song. Paderewski occupies an abidingly unique and exalted place in the musical world.

Buildings are growing ever more numerous, high, and gigantic, on Manhattan Isle, but this town still remains sadly in need of one or more medium sized concert halls. It appears that ground values, taxes, and building and operating costs make it difficult to realize a fair return upon any investment in an edifice devoted mainly to concerts, for the musical season is at most of six months' duration. This is a case where the municipality has a chance to step in and supply the need with a handsome building containing a Music Museum (housing the musical material now in the Public Library) and a large and smaller hall for concert purposes. The city erects zoo houses for monkeys, snakes, birds, and beasts of prey! Why not donate a home for music and some of its allied interests?

Upon the completion of his three months' very successful season as guest conductor of the Philadelphia Symphony Orchestra, Pierre Monteux will return to Europe, there to resume his labors in the musical vineyards of the Continent. After various appearances in different parts of Europe he will return to Amsterdam in the fall, conducting the Concertgebouw Orchestra through January. It is rumored that he has been invited to serve as leader of one of our orchestras in the Middle West for a series of concerts next winter—whether Detroit, St. Louis, Minneapolis, or other points west deponent saith not. The absence of Ossip Gabrilowitsch from Detroit next year would suggest that the automobile hub of the universe may have shown its proverbial enterprise and taken advantage of the gifted French leader's availability to ensure the maintenance of Mr. Gabrilowitsch's exacting standards until his return in the fall of 1929. At all events, we can predict with impunity that whatever city secures Mr. Monteux as the pastor of its musical flock will be the gainer in musical righteousness.

WAGNER VS. PUCCINI

Several critics, commenting upon The King's Henchman both this year and last, have expressed gratification that Taylor chose Wagner for his model rather than Puccini. Why? It really means, presumably, that these critics prefer the German to the Italian school of opera. That is a matter of personal taste, but one may well question the appropriateness of having critics on our papers who are so definitely biased. They cannot really like Italian opera.

The Metropolitan Opera House is largely Italian. The taste of the public is reflected in the selections of the works given, and the majority of performances are of Italian operas or operas written in the traditional Italian style.

We have here as definite parting of ways as in the early days of Wagner. The "song" operas stand against the "orchestral" and "accompanied recitative" operas. There are few—very few indeed—which successfully attain middle ground. True, there has been a gradual approach towards the Wagnerian point of view, but this approach has not yet gone far, and it is unlikely that it will go much farther in the immediate future.

What happened is this: In the days before Wagner successful opera consisted of concerted vocal pieces (or orchestral dances or interludes) separated by recitatives. These vocal concerted pieces had in emotional content very little or nothing to do with the sentiments of the characters in the play. This had never been absolutely the rule, but it was so nearly so that the exceptions had little weight.

Wagner battled against it, gave the drama such a musical setting as was as nearly as possible expressive of the emotions of the characters, and, in so doing, gave much of the musical significance to the orchestra, sacrificing the vocal line (though not nearly as much as has been alleged by adherents of the Italian method.) Wagner's successors—among them Puccini—followed his example to a certain small extent, made the music fit the sentiment of the words, wove the arias into the fabric of the whole, made the recitatives subservient to real orchestra writing. None of them, of course, attained, musically, the magnificent heights that Wagner attained even in his earlier works. But that is not Wagnerianism—that is Wagner!!

Wagnerianism, the theory or mode of practice, and Wagnerianism as Wagner carried it out, are two different things; and Wagnerianism in the latter sense, being utterly impossible to anyone but Wagner, might just as well be dismissed from consideration. Wagnerianism in its broader and far more useful sense, today is actually being followed by every operative writer. Even poor Puccini was Wagnerian!

Who, today, would think of writing arias with not the smallest relation either to text or plot? Nobody, of course, but it is not therefore to be supposed that the Wagnerian theory forbids "set" or "concerted" pieces, pieces that can be taken out of the opera and used for concert purposes. A fact all too often overlooked is that no opera writer who ever lived has given the world so much concert music as Wagner, yet there is a great deal of concert music (of a sort) in all of the other successful operas, even the oldest of them.

The only opera one may hope for in the immediate future is of the allied Wagnerian and Italian types, that is, opera with set pieces (as good as the composer can write) and with adherence to sentiment and character of plot and personage. No writer other than Wagner has ever done this better than Puccini, and if our opera houses are to be kept open new works will gradually have to replace the old ones with such beautiful music as was written by Puccini and, before him, the other composers from whose works the present standard repertory all over the world is selected.

Debussy has been enormously praised for being genuinely Wagnerian, for having carried out the Wagnerian theory to its ultimate, for having lived up to laws laid down by Wagner but never strictly obeyed by their great promulgator; but would the type of opera Debussy wrote keep our opera houses open? Wagnerianism often means merely sacrificing music to drama. Maeterlinck said that Debussy had ruined a good play without adding anything to the world's literature of music. Is that an altogether unjust criticism?

Variations

By the Editor-in-Chief

We dropped in the other evening at a private rehearsal of Paul Whiteman and his band, and heard a new Fantasia in E flat by Ferdinand Grofe, the gentleman who makes nearly all the Whiteman orchestrations and dashes off original compositions in his leisure moments.

The Grofe Fantasia should be called *The Spirit of America*, or *The Voice of Us*, or something of that sort. Whiteman suggested *The Melting Pot* as a title. It would be appropriate.

There is a little of everything American in the Grofe work. It has energy, sentiment, noise, rush, rhythm, sentimentality, clash, humor, fancy, grim materialism. Of course, the musical basis is jazz, sublimated jazz, but the pages embrace also modernistic harmonic reflections, fugal comment, plantation echoes, and mechanistic effects.

Grofe's is altogether original music, stimulative music, significant music. And it is unmistakably American music of the moment.

Such composing will aid Whiteman materially in proving the point which he champions incessantly and furiously, that jazz in the hands of an imaginative musician of sound technic, may be made to do service as a medium for the most serious kind of descriptive musical expression. The Grofe Fantasia will be performed by the Whitemanites here before long.

Paris announces the perfected invention of a mechanical violin. The mechanical violinist has long been with us.

Arthur Hinton, the English composer, is in town, en route to Jamaica and Canada, where he goes periodically as an official musical examiner for his Government. He has functioned in the same capacity in Australia, New Zealand, and other English colonies. Mr. Hinton's wife is Katharine Goodson, the distinguished pianist. She is giving a short series of recitals in America.

A half hour chat with the devoted and talented couple was a delight, and not the least so, because for all the composers and pianists mentioned in the conversation, Mr. and Mrs. Hinton had nothing but generous praise.

We are not given to using exclamation marks, or we would follow the previous paragraph with!!!!

On the piano rack was Brahms' F minor sonata, which Katharine Goodson is favoring at present. She adores the work and cannot understand its comparative neglect in present day recital programs. A few weeks ago she played the Brahms D minor concerto in Budapest and had a great ovation. She did not tell us so. We read it in the foreign newspapers.

Miss Goodson had warm words of commendation for Fritz Busch, the Dresden conductor, and added: "I enjoyed playing under him because he is an excellent pianist himself. I dote on conductors who also have been or are concert pianists. They anticipate one's every thought. It must be a particular solace to pianists when they are affiliating with the baton of a Gabrilowitsch, Damrosch, Ganz, Busch, Furtwaengler, Dohnanyi. Of course, there are other conductors, too, who know the piano concertos intimately, and give beautifully sympathetic accompaniments." Clever Goodson.

Mayor Thompson, of Chicago, says that Spanish Honduras boasts a fish which has twenty-two slats in its fins and when they strike the water "a low, soft music is heard, something like the tinkling of a mandolin." Musical fish is of course exceptionally endowed in the matter of even scales.

Rutland Boughton, the English critical writer, alludes to Bartok's and Stravinsky's music as "cries of suffering." What is hurting the gentlemen?

It appears to us that W. F. is right when she lavender-notes: "A home is known by the musical instrument it keeps." Not only that, but how can a place be home, sweet home that has a piano out of tune?

New York, March 21, 1928.

Dear "Variations":

Having heard so much lately about the waning public interest in the piano recital, I have come to the conclusion

that the enthusiasm of the populace should be stimulated in a manner similar to that used in promoting sports. Why not hold championship piano contests and rouse public interest to the fever pitch by betting. Who knows but that in a few years we may read in our daily papers as follows:

RACHMANINOFF WRESTS CHAMPIONSHIP FROM PADEREWSKI!

Carnegie Hall Jammed With Hysterical Spectators. The contest round by round:

Round one—

Paderewski and Rachmaninoff shake hands. The critics, umpires, judges and referees take their places between the two pianos. Rachmaninoff opens the bout aggressively with several diminished seventh chords to the left with Paderewski, on the defense, rolling out broad arpeggios. Rac. continues to be the aggressor but Pad. surprises him with several nasty jabs based on the chord of the ninth, followed up with a magnificent upper cut ending on a High C sharp *ff*. Rac. quickly rallies and shoots across three or four bars of his famous Prelude but is hooted from the gallery for fouling with three ultra modern elbow chords based on absolutely nothing at all. As the bell clangs both contestants go to their corners apparently supremely confident of victory. Rac's round.

Round two—

Pad. leaps to the keyboard and knocks out a wicked chromatic scale with his left, running perilously close to the forbidden F sharp in the lower register (below the belt) while Rac., still groggy, battles furiously with leaping glissandos in octaves. Both pianists are now thoroughly aroused and glaring warily at each other like two tigers preparing to spring. A sudden thrust in the form of an inverted thirteenth chord from Pad. serves to throw Rac. temporarily off his guard but he responds with such fury by an attack upon the upper register that they both go into a clinch, etc., etc.

Think of the excitement! Every radio station in the United States broadcasting the results to a breathless audience. A law might even be passed against it to intensify public zeal. Weeks before the contest the papers would start to warm up the public:

Oct. 2nd. In the Rachmaninoff Camp.

6 A.M.—The Master arises, goes for his customary run over the keyboard, followed by punching chords.

6:30—Breakfast, consisting of Vodka, toast, coffees and more Vodka.

7:00—Morning exercises at the keyboard.

8:00—Reads newspapers; checks up on challenger, Paderewski.

9:00—Interviews Sporting Editors.

10:00—Mid-morning workout at the keyboard.

11:00—Lunch, consisting of Vodka, etc., etc.—

If this does not arouse the public to the glories of piano playing I do not think anything will.

Very truly yours,

ROBERT BRAINE.

Cyril Scott, English composer, discussing the use of the words "musical" and "unmusical," says that, "A man who merely 'knows what he likes' is invariably termed unmusical by the professional musician or the layman who merely likes what he knows."

The foregoing was discovered by us in the March number of *The Sackbut* (London), which issue contains also much other interesting and unusual writing, not the least so being the comments from the pen of the editor of that magazine, Ursula Greville. By the way, she is giving currently a series of four song recitals in London. One does not know in the case of such a dually talented young woman, whether to say that she is a writer who also sings, or a singer who also writes. She does both unusually well.

When Reinald Werrenrath was a member of the Metropolitan Opera he sang the role of Silvio in a Pagliacci performance of which Caruso was the Canio. Not having met the tenor, Werrenrath walked up to him just before the rising of the curtain and said: "We should know each other, you know, you kill me in the last act!"

If Prohibition really enhances efficiency in workers, how explain Handel and his Messiah. He wrote it in five weeks, it is true, but some eagle eyed historians will tell you that good old Handel was almost continuously intoxicated during that time—and not only with his music.

Walter Gieseck's recent illuminative interview in a Michigan newspaper climaxes in the statement that only a person of superlative talent should try to become a public performer on the piano. Gieseck is misled by his own remarkable gifts. A great pianist need have and know only a few essential fundamentals. He must have merely technic, tone, musicianship, emotion, interpretative mastery. And

he must know merely how to convince his hearers that he has technic, tone, musicianship, emotion, interpretative mastery.

Someone asked us the other day whether we consider Brahms the greatest writer of variations and we gave a grudging "yes" but we kept a mental reservation.

Gretchen Dick says that in deference to the modern popular amatory practice known as "necking," Richard Strauss ought to write an opera called, "Was sich liebt das neckt sich." Did not Stravinsky forestall the plan, however, with his *Petrouchka*?

The Selma, Ala., correspondent of the Birmingham, Ala., News (March 14) reports of a concert given by Mary McCormic, the soprano: "She sang a group of Italian songs with a slight French accent which brought thunderous applause." One wonders what kind of applause the Italian songs would have achieved had they been sung with a perfect French accent.

Is the musical millenium at hand?

George Gershwin has gained biographical mention in the new edition of Grove's Dictionary of Music.

"When I told you to digest what you sing," a Steinway Hall vocal maestro roared at a pupil, "I did not mean that you should swallow your tones."

Most of the hobnail-booted modernistic composers seem to be turning into mildly classical pussyfooters.

What with all the native prima donnas at the Metropolitan, is not Gatti-Casazza the man who glorifies the American singing girl?

There are persons who when they hear a vocal or instrumental tone, see a certain color. The phenomenon is engaging the close attention of Professor Lawrence W. Cole, of the University of Colorado. We offer ourself for examination in his experiments. Some tonal performances make us feel blue and others make us see red.

Matinees in spite of the meaning of the word, rarely are held in the morning; at Pop concerts nothing pops; the Floradora sextet has twelve persons; the family circle is not confined to families; at a recital no one recites; chamber music nearly always is played in a hall; incidental music often takes up most of the performance; an English horn is not English; while there is a double bass, no one ever has seen a single bass; a conductor does not always know the way; an opera comique generally is not comique.

When Maurice Ravel landed on our shores he declared that he had no love for the popular American syncopated music. A jazz seance in time was given last week by the undismayed Paul Whiteman for Maurice Ravel as sole audience. Latest accounts have it that both artists survived.

Radio Corporation stock has been soaring high in Wall Street; therefore it does not look as though the projection of jazz over the air is losing any of its popularity.

A Musicians' Union seems to be a body of instrumental players united against the symphony orchestras.

At the Paderewski recital, after the audience has been waiting twenty minutes for him to begin his program:

Boyish Bob: "Is he really the greatest pianist?"

Water Wave: "I don't know, but he's certainly the latest pianist."

LEONARD LIEBLING.

MORE THAN ONE SCHUBERT DESCENDANT

From the national headquarters of the Schubert Centennial comes a statement that there is only one authenticated living Schubert descendant, Ignatz Stuppock, a grand nephew of the composer. This is not quite correct. There is a grand niece living in London, Carola Geisler-Schubert, and it is understood that her claim is fully authenticated. An article from her pen will be one of the notable features of the special Schubert issue of the MUSICAL COURIER, soon to be published.

NATIONAL CONFERENCE OF MUSIC SUPERVISORS IN CHICAGO

"Music for every child and every child for music" is the motto of seven thousand enthusiastic public school music teachers who will meet in conference at the Stevens Hotel in Chicago from April 15 to April 20. This conference is a self-made organization receiving its impetus from the desire of these teachers from all parts of the country to improve methods in the field of public school music. It is a great work. They build the future audiences of great artists, orchestra associations and opera companies by stimulating in the child an investigating interest in things musical that progresses to a point of wanting to hear good music and wanting to study further some phase of the great art. This is accomplished in a spirit of performing a needed service. There is no self-exploitation, no self-aggrandizement, no seeking of personal honor by the individual supervisor.

The disinterested devotion of these custodians of the musical education of school children in America is further exemplified in the fact that by far the majority of those who will attend the coming conference are paying their own expenses solely for the purpose of aiding in the movement and growing in their ability to impart musical knowledge to the youth of the country.

The propagation of a love for and a knowledge of music among school children is of the greatest importance and value in its influence on the musical future of the country, and too much credit cannot be given to the national supervisors for the work they are doing. Bringing music into the homes and lives of the millions cannot but have the most salutary effect on the musical life of the United States in all its aspects, as Prof. John Erskine, president of the Juilliard Foundation Music School, recently pointed out in an interview. Good music has long been caviar for the few—let it become an integral part of the intellectual and emotional life of the masses.

COMPOSERS NEEDED

The fact that no poem was found worthy of a prize in the competition for words adapted to musical setting for the use of male chorus offered by the Associated Glee Clubs of America should cause no surprise. Nor should the chairman's comment that the contestants either did not understand the character of the poems being sought for or failed to appreciate the request for "sincere and beautiful expressions of common human experience and aspiration." It is very doubtful if any of the recognized poets of America know or care anything about the singing of male choral organizations, and, except for a few isolated examples, the sort of things that are sung by such organizations, and especially by male quartets, are certainly not settings of words such as those that were sought for by the Associated Glee Clubs. If one would find the sort of thing that is being made familiar to American audiences one has but to listen to radio programs.

It is surprising that it should seem necessary to the Associated Glee Clubs to seek special words for musical setting. There are plenty of poets in America and England who are writing excellent words, and there are many poems from the pens of great classic writers of the past which are equally suitable for this purpose. A great many of them have already been used unsuccessfully, and the words might well be taken by composers of our own day. There is nothing unusual in this procedure, many classic songs having been set over and over again, one setting usually standing out by its superiority over all of the others. What we need in America is not poets, but composers.

OSCAR SEAGLE, BARITONE

"Oscar Seagle, baritone, heard too seldom, has a sound vocal technic and a mastery of style. His remarkable ability to carry head tones down to the foot of his scale enables him to make the most delicate gradations in dynamics and to achieve an unusual range of color. His taste is fastidious and he does everything with restraint and a total absence of exaggeration. His singing of Cesar Cui's *Enfant, si j'étais roi*, was one of the most satisfying things the recital platform has offered in the current season. He delivered Strauss' *Heimlich aufforderung* and Wolf's *Verborgenheit* as they are rarely sung. In short, this was one of the distinguished song recitals of a full season. This was to be expected because Mr. Seagle is an artist of exceptional qualities whose interpretations have authority."

The foregoing is quoted from William J. Henderson's fine review of Oscar Seagle's recital in New

York on March 11 at the Guild Theater. The other critics were equally favorable in their comments, several stressing the fact that Mr. Seagle sings here too seldom.

There was a time not far distant when Mr. Seagle was one of the busiest concert baritones before the American public. However, he gradually withdrew from the stage and surrounded himself by a large class of talented pupils, first in France and then in New York. His summer school at Schroon Lake is now one of the largest and most successful of its kind. For five years his teaching activities occupied all of his time and the public thereby lost the opportunity of hearing Seagle, the singer. Still a young man and in full possession of his voice and artistic powers, he proved this very definitely at his recent recital.

There are few of his calibre and we hope the future will bring Oscar Seagle, the singer, more frequently before the public.

THE ORCHESTRA MERGER

Among those interested in music from almost every standpoint, the chief topic of the moment is the merger of the Philharmonic and New York Symphony Societies—not because of its novelty, as it had been rumored for some time, and the *MUSICAL COURIER* stated two weeks ago with some definiteness that the combination would come about.

The objects of the merger are, briefly:

"To establish an orchestra with a sound financial backing that will guarantee the continuance of the musical traditions of the two societies.

"By bringing the friends of both societies into a single organization, to create a fund for the pensioning of superannuated members of the orchestra and a sick and death benefit fund.

"To undertake the erection of a new hall that will serve as a suitable and permanent home for the new orchestra.

"To enlarge the educational work of the society by making available to music students and school children in the City of New York a greater number of concerts at a price within the reach of every one. It is the wish of the officers that the new orchestra will bear the same relationship to the musical life of the city as the Metropolitan Museum bears to those interested in the graphic and plastic arts."

That these valuable and laudable purposes will be carried out to a successful issue seems to be amply guaranteed by the quality, standing and disinterested devotion to the cause of music of those who were instrumental in bringing about the consolidation, and who will be active in shaping the destinies of the new Philharmonic-Symphony Society of New York. Their names have long been familiar as ardent supporters of and workers in behalf of symphonic music; without them the history of our orchestral associations would without doubt be sad reading, and the appreciation of the general public for good music would never have been developed to anywhere near the extent that it has been.

Just as an ill wind blows some good, a good wind sometimes blows some ill. We have in mind the personnel of the two orchestras, some two hundred musicians in all. These men have also worked arduously and well in the cause of symphonic music, and even if the composite orchestra is a greatly enlarged one, about sixty or seventy (or even more) of these excellent players will find themselves job-

News Flashes

A cable from Paris to the *MUSICAL COURIER* states that Marvinne Maazel's debut there "aroused tremendous enthusiasm. A most distinguished audience of the musically and socially elite applauded and cheered the pianist. He will play with the Lamoureux Orchestra on April 13 and with the Cologne Orchestra April 16. Both concerts will take place at the Grand Salle Pleyel. He will play in Vienna for the fourth time at a later date."

4000 Hear Pittsburgh Symphony

Pittsburgh, Pa.—The Pittsburgh Symphony Society played on March 25 before an audience of four thousand. Elias Breeskin, assistant conductor, directed, and received an ovation. Matzenauer was magnificent; Earl Truxell played her accompaniments. The orchestra of ninety men was in splendid form. This was the second concert by the orchestra, and there was no demonstration from the opposing Sabbath Association. Congratulations were showered upon Mrs. William McCray Hall, president of the society. F. W.

Pianos for Chicago Musical College

(Special telegram to the Musical Courier)

Chicago, March 27.—Steinway and Lyon & Healy pianos will be the official pianos of the Chicago Musical College beginning next June. A contract has been signed for ten years. Three grand pianos as prizes will be offered annually by the Chicago Musical College—a Steinway grand for artist piano student; a Lyon & Healy grand for graduate piano student; and a Lyon & Healy grand for vocal student.

RENE DEVRIES.

less, and will be compelled to seek employment in theaters, hotels, moving picture houses or elsewhere. Except, of course, if some other group of backers is convinced that New York City has room for another symphony orchestra, and comes to their rescue, a contingency that is not at all unlikely in view of recent developments in the orchestral field.

THE NEW AMERICAN OPERA COMPANY

As announced elsewhere in this issue, a new operatic organization has been formed under the name of The All-American Opera Company. The purpose of it is highly praiseworthy and likely to bring about important results. It is, briefly, to give routine singers opportunities denied them by the present existing organizations; to give American conductors scope for their talents; to give ambitious chorus singers an opening in opera; to provide casts, conductors, scenery, and other necessities for operatic performances in small communities, where the chorus and perhaps the orchestra—and even some singers for the minor roles—may be local. The ultimate feeling is that opera by native composers will be included in the repertory. With such a cast as is announced for the opening performance, success seems assured.

I See That

The story of the growth of Curtis Institute appears in this issue of the *MUSICAL COURIER*.

Toscanini will sail for Italy on April 4 to rejoin the Scala, where he is artistic director.

Alexander Kisselburgh will sing the Seven Last Words of Christ in Brockton, Mass., on Good Friday.

Yelly d'Aranyi has been booked for a pair of concerts with the Cincinnati Symphony Orchestra on January 18 and 19.

Lisa Roma and Maurice Ravel are now appearing in concert in Canada in programs of Ravel music.

Otto Ortmann has been appointed director of the Peabody Conservatory of Music.

On April 22 a new organization, called the All-American Opera Company, will give its first performance.

The Juilliard Foundation has undertaken a plan to assist in bringing symphonic works by American composers before the public.

Arbos made his debut as conductor in this country with the New York Symphony on March 22.

Great interest is being shown in Schumann-Heink's master class this summer.

Gluck's comic opera, *The Pilgrims of Mecca*, was reviewed in Berlin.

The League of Composers presented Stravinsky's *L'Histoire du Soldat* and de Falla's *El Retablo de Maese Pedro* at the Jolson Theater, New York, on March 25.

Heinrich Marschner's *The Vampire* was given its first performance a hundred years ago to-day (March 29). The St. Louis Symphony Orchestra will have four conductors next season.

The Bach Festival, under the direction of Dr. Wolle, will be held on May 11 and 12.

A gift of \$10,000 was made for the Hollywood Bowl in Hollywood, Cal.

Dr. Ernst Knoch has been engaged as conductor of the Festival Opera Company.

A society, called the Pan-American Association of Composers, to encourage musical composition, has been formed.

Glenn Drake will give a joint recital with Cecelia Hanson in Green Bay, Wis., on April 9.

Alfred Spouse discusses the developing of solo voices in the High School.

Jeannette Durno will teach in her Chicago Studio until August.

William Martin has been asked to give six guest performances at the Opera Comique, Paris.

Dr. E. O. Thiele, of Berlin, addressed the Congress of German Music Students at Cologne, on America's Musical Relationship to Germany.

An interview with Katherine Bacon is printed elsewhere in this issue.

Leon Sametini will give lecture-recitals at the Ohio Music Teachers' Association's convention at Dayton, Ohio.

The Philharmonic and the New York Symphony Orchestras have merged.

Twenty-six European opera houses have agreed, through an arrangement with John T. Adams, to aid American students abroad.

Pittsburgh Symphony Orchestra Gives First Concert of 1928 Series

Richard Hageman Conducts—Capacity Audience Most Enthusiastic

Before a capacity audience the Pittsburgh Symphony Society gave its first concert of the season, at Syria Mosque on February 26, with Richard Hageman, of New York City, as guest conductor. Margery Maxwell, soprano of the Chicago Civic Opera Company, ably filled the role of soloist and was enthusiastically received by the immense audience. Hearty recognition was given Elias Breeskin, concertmaster and local drillmaster, as he appeared on the stage to take the first desk of the violin section. Prayer was offered by Rev. Carl August Voss, which preceded the appearance of Mr. Hageman. The tumultuous applause that greeted the New York conductor came as a spontaneous outburst of appreciation from both symphony men and audience. They were glad to have him in Pittsburgh again to lead the forces of the new Pittsburgh Symphony and were not timid about letting him know it. Hageman already knew his men from last season's concert, when he was known to state that he had rarely led a new body of symphony players who were so flexible, obedient to his baton and ready of response.

He made lasting friends of the ninety or more men who greeted him so joyously on his return this season.

After repeated delays, occasioned by the court action of the Pittsburgh Sabbath Association and their charge of violation of the one-hundred-year-old blue laws of the state of Pennsylvania, by giving a concert on Sunday evening, the executive board of the Symphony Society won a verdict from the court which made possible the concert on this date. That Pittsburgh is ready and waiting for its own orchestra was evinced by the 4000 people who had previously subscribed to the series of three concerts of the season, to be given in February, March and April, respectively, and crowded into the huge auditorium of Syria Mosque on this date. It was a new sea of faces—not the regular concert goer, but the men and women, young and old, who love music, and who were delighted to hear a beautiful program on Sunday night, when free to give such expression to their taste. It was also a most encouraging sight to those who have worked so hard against such unspeakably difficult odds,

and the feeling now prevails that public opinion will win the controversy and at the conclusion of the three concerts of the present season the Society can make definite plans for the future, even in face of the fact that the Sabbath Association intends to carry its case to a higher court.

The orchestra was in better playing form than last season and under the dynamic baton of Richard Hageman reached heights that surprised the most sanguine of its supporters. Hageman is a pliable human force and played upon his admiring orchestra with consummate grace and skill, giving the program numbers readings worthy of his fine art. At the eleventh hour he consented to exchange dates for his Pittsburgh appearance with Eugene Goossens, who was substituting for Walter Damrosch in New York on this date. Mr. Goossens comes for the April program of the orchestra, and Elias Breeskin, assistant conductor and concert master, was scheduled to conduct the March concert with Margaret Matzenauer as the soloist.

The press is enthusiastic about the performance, and the Sun-Telegraph prints an editorial of two-column width in extra large type celebrating the occasion, and splitting the article so that the headline appears twice. This newspaper congratulates the Pittsburgh Symphony Society upon its success and also upon the size of its audience. The same paper has a picture of Richard Hageman rehearsing. The program consisted of the Leonora overture No. 3, *Depuis le Jour* from Louise and *Caro Nome*, sung by Margery Maxwell, Tschaikowsky's Fourth Symphony, a waltz by Glazounoff, and the Rheni overture.

Cleveland Orchestra Announces Joint Concerts With Neighborhood Playhouse

Pantomimes With Symphonic Music at Manhattan Opera House

Nikolai Sokoloff was in New York recently to complete arrangements with the Neighborhood Playhouse for the joint productions which are to be given May 4, 5 and 6, at the Manhattan Opera House, these productions to be played by the Cleveland Orchestra conducted by Sokoloff, and assisted by a ballet under the general direction of Irene Lewisohn. They will give Bloch's symphony, Israel; Debussy's two nocturnes, Nuages and Fetes; Borodin's *On the Steppes of Central Asia*, and dances from Prince Igor. These works are to be played by the orchestra exactly as written, without any compromise, transcription or rearrangement.

The work of making designs and costumes and of translating the thoughts expressed in the music into stage terms is being done by Jo Davidson, Ernest de Weerth and Esther Peck. This will be Mr. Davidson's first excursion into designing for the stage. He sees the work in sculptural terms and is modeling the figures from which the costumes are to be built. Ernest de Weerth did his first stage work with the Neighborhood Playhouse years ago, when he even went so far as to don overalls and move his own scenery about. Since then he has worked exclusively with Max Reinhardt, and has extended his sojourn in America in order to work on the dramatic scheme for the Debussy nocturnes in cooperation with Polaire Weisman, who is in charge of the costume workshop, and John Roche, technical director. The costume and scene designs for Borodin's piece are being done by Esther Peck, who has long been associated with the Neighborhood Playhouse. Rehearsals are now in progress under the direction of Irene Lewisohn. Mr. Bloch has seen the designs for the translation of his symphony made into terms of the stage, and has expressed his approval, saying that he feels intensely moved by the wonderful understanding of his music by those who have done the work here. It will be recalled that Sokoloff directed his orchestra in a performance of the Israel symphony early this season at Carnegie Hall.

Those who will take part in the stage performance as so far announced are: Michio Ito, Martha Graham, Albert Carroll, Lily Lubell, J. Blake Scott, George Heller, Sophie Delza, Sophie Bernsohn, Florence Levine, Bertha Uhr, Gita Zucker, La Hiri, Madame Lota, George Bratt, Jack Seulitric, Nimura, Benjamin Zemach, Leo Bulgakov and Blanche Talmud.

Karl Krueger Wins Ovation in Seattle

Karl Krueger recently ended his second season as conductor of the Seattle, Wash., Symphony Orchestra. This leader has been achieving notable results with this organization, which the residents of the Western city have greeted with mounting enthusiasm. At the orchestra's closing concert this season Mr. Krueger received an ovation which did not end in the auditorium, where the music was heard, but which on the day following was repeated in no uncertain terms in the newspapers of that locality. The Seattle Daily Times appeared with a full page headline telling of the "Mighty Acclaim" given the conductor, and the mayor of Seattle, Bertha K. Landes, who, in the role of music lover as well as civic executive, attended the performance to add her share of appreciation to that of the audience. There was some doubt at the time whether the orchestra would have sufficient financial backing to continue, and when Mrs. Landes came to the platform, after other speakers had praised Mr. Krueger and his men, and made a statement to the effect that the community would not permit its conductor to leave them, the evening's enthusiasm reached its height.

"If," stated the aforementioned Daily Times, "what had preceded could be described as an ovation, surely that measure of applause which followed ... was something quite indescribable by the same word. It was an enthusiastic and definite offer of support from the thousands assembled."

Everhardt Armstrong, of the Seattle Post-Intelligencer, wrote that ".....The orchestra, under Mr. Krueger's enlightened guidance, has made marvelous progress toward the highest standard attainable—the standard set, say, by the Philadelphia Orchestra or the Vienna Philharmonic. The Seattle Symphony Orchestra, judged from the performances last night of such impressive and exacting works as the Beethoven third symphony, the Eroica, and the Don

Juan of Richard Strauss, is already a civic asset of the first order.....At the end of the concert, Nicholas Oeconomacos, first clarinetist, speaking in behalf of his colleagues, addressed Conductor Krueger in praise of his masterly directing, his tact, and his inspiration to the musicians of the ensemble, an inspiration that vastly enhanced their capabilities as instrumentalists."

Schubert Prize for Lost Symphony

An additional Schubert centennial prize of \$1,000 has been added to the \$20,000 in prizes previously offered by the Columbia Phonograph Company, for research leading to the discovery of a symphony written by Schubert in 1826. The

composition was designated as the Gastein Symphony, and the receipt of it was acknowledged in the year of its composition by the Vienna Society of the Friends of Music. Immediately afterward all trace of the work was lost, and many attempts to locate it proved unsuccessful, although its existence is conceded by historical experts.

The prize offer is open to citizens of every country, regardless of age or sex. All clues or discoveries will be passed upon by the Vienna Society of the Friends of Music, and no manuscript discovered will be awarded the prize except upon the certification by this society that it is the authentic missing symphony. Proof of the existence of the composition is contained in letters from Schubert to the Vienna society and to his parents, as well as in letters received by him from friends.

YEATMAN GRIFFITH TO TEACH ABROAD THIS SUMMER



Yeatman Griffith, internationally distinguished vocal pedagogue, has postponed his sixth season summer vocal master classes on the Pacific Coast until the summer of 1929. Mr. and Mrs. Yeatman Griffith will go abroad this summer where he will teach several prominent European artists—also a limited number of teachers and singers going over with them. They sail in June and will be in Italy, Germany, France and England, returning to New York, October 8, for the re-opening of the Yeatman Griffith New York studios.

Musical Art Fund Society Launched in Chicago

Sponsors Opera in English—Mero, Swinford, D'Alvarez and Else Harthan Arendt Delight Large Audiences—Orchestra Gives Dr. Noelte's Suite First Chicago Performance—Other News Items

YOLANDA MERO

CHICAGO.—A recital for the benefit of the scholarship fund of Gamma chapter of Sigma Alpha Iota Sorority at the Playhouse on March 18, brought forth Yolanda Mero. If memory serves right, not so long ago Mero was qualified as the "Brünnhilde of the keyboard." Whatever that qualification might mean, she is a pianist who gives entire satisfaction, as she is the possessor of ten steel fingers which run over the keyboard with the delicacy of a woman or the force of a virile man. One does not write any more about the technic of pianists as Mero, nor about her brainy interpretation of the classics as well as of the moderns. She belongs to that category of pianists whose recitals are always a source of enjoyment and enlightenment.

JEROME SWINFORD

At the same hour Jerome Swinford, basso cantante, gave a song recital at the Studebaker. Whether singing Handel, Schubert, Beethoven, Brahms, De Falla or American contemporary songs, Swinford displays a sonorous, pleasing voice, which is well handled and he phrases well, besides distinctly enunciating each word, leaving no place for criticism and much to be praised. The audience seemed to share our opinion, as vociferous applause followed each song.

PROF. LEON THEREMIN

Also on March 18, at Orchestra Hall, Prof. Leon Theremin demonstrated anew his invention, "Music from the Ether," which, it seems to us, may some day revolutionize the musical world, but which, for the present, belongs to the laboratory, where it could be presented before scientific men,

who would be apt to understand its musical values far more than laymen or even musicians. The things that we do not understand are difficult to explain to others and though ignorance is bliss, silence is golden in this case. This remark, of course, is in no way addressed to Prof. Theremin nor his discovery, but to our lack of erudition in matters pertaining to electricity.

MUSICAL ART FUND SOCIETY

The initial opera performance of the Musical Art Fund Society took place at the Goodman Theater on March 18. Three one-act operas, The Secret of Suzanne, The Two Blind Men and Lischen and Fritzchen were offered by this new organization. Isaac Van Grove directed the performance and once again demonstrated his versatility as coach, stage director and pianist.

There are nowadays too many second rate accompanists or pianists, who, unsuccessful in their branch of musical endeavor, make themselves teachers of the voice, or with little knowledge of the opera field coach for grand opera. Isaac Van Grove is one of the few who are capable to teach voice as well as coach for opera, oratorio and recital. He long ago won his spurs and the results obtained on this occasion were entirely to his credit.

In the Wolf-Ferrari opera, Willard Schindler, as Count Gil, distinguished himself. Here is a young man who hails from California and who has all the requisites for a successful operatic career. He has the voice, the diction, the physique, and in the difficult role he made a lasting impression. His success had the earmarks of a personal triumph. Eunice Steen, good to look upon, was a most effective Suzanne. She acted with conviction and sang with marked ability. Robert Milstead was a funny Sante and the performance, as a whole, could be favorably compared with many of the same work heard in years gone by at the Auditorium.

In Offenbach's The Two Blind Men, Clifford Bair and Robert Long displayed their comedy to the great enjoyment of the vast audience.

In the other Offenbach opera, Lischen and Fritzchen, not heard by this writer, Mrs. Robert S. Nathan and Clifford Bair were the protagonists.

Long life to the Musical Art Fund Society and its able musical director, Isaac Van Grove! They fill a needed want in musical Chicago, as they are the best sponsors today for the propaganda of opera in English in this city.

MARGUERITE D'ALVAREZ AT ORCHESTRA HALL

A song recital by Marguerite D'Alvarez was listened to by a large and demonstrative audience at Orchestra Hall on March 19. The English, German, French, Italian and Spanish song literature was well represented on her superbly rendered program. Possessor of a voluminous contralto voice, as displayed here in grand opera at the Auditorium, Mme. D'Alvarez modulates her tones when singing lieder, as she employs mostly mezza-voce in recital. A polyglot, she enunciates the texts of the various languages as purely as her own tongue and by so doing adds materially to the enjoyment of her singing. So spontaneous was the applause that the singer was touched by the reception and further endeared herself to the audience by the manner in which she acknowledged plaudits. There is quite a knack in knowing how to win an audience; D'Alvarez has it.

KRUEGER IN CHICAGO

Conductor Krueger of the Seattle Symphony Orchestra Seattle, Wash., was seen in Chicago this week being escorted

to the Cliff Dwellers Club by his friend, Eric De Lamar, assistant conductor of the Chicago Symphony Orchestra. An hour spent at the Cliff Dwellers sufficed to hear all the musical gossip of the Middle West and conductor Krueger no doubt knows a great deal more about Chicago than he knew a week ago.

THE CENSUS

Unknown to Chicago musicians, the Chicago office of the MUSICAL COURIER made a census of the various schools and many studios of the city recently, and discovered that at the present time the busiest schools and teachers are those who advertise in its columns.

MUSICIANS CLUB OF WOMEN

An organ program was given at First Methodist Episcopal Church on March 19, under the auspices of the Musicians Club of Women.

CLARE OSBORNE REED PUPILS HEARD

Pupils of Clare Osborne Reed were heard in recital at the Columbia School recital hall on March 14; they were assisted by Story Turner, tenor. Very careful preparation and unusually high quality of musical appreciation were in evidence throughout the program. Those appearing were Gertrude Cooper, Ruth Juergens, Marion Alward, Mark Hallett, Cora Parsons, Jane Smith, Herbert Bergmann and Esther Cooper.

MORE DATES FOR RUTH RAY

Ruth Ray was engaged for recitals at Dayton, O., March 25, and at Notre Dame University, South Bend, Ind., March 29. The popular violinist has been kept busy this season in and around Chicago and many other communities are seeking her services in concert and recital.

HENIOT LEVY CLUB

The members and guests of the Heniot Levy Club were entertained at a meeting on March 11, at Kimball Hall, by a very interesting program given by several artist-pupils of Mr. Levy. Brilliant performances of concertos were given by Beatrice Eppstein, Blenda Sterner and Ruth Stamm, and a gratifying solo-group by Elaine Burgess. Another meeting of the club will be held in April.

ELSE HARTHAN ARENDT SINGS WITH ORCHESTRA

Though not completely recovered from her painful accident, Else Harthan Arendt made a palpable hit at Orchestra Hall on March 20, as soloist with the Sherwood Symphony Orchestra. Previous to her appearance on the stage an announcement was made to the effect that the soprano had broken her knee-cap last winter and was compelled to use a cane to support her injured limb. Heard for the purpose of this review in Let the Bright Seraphim from Handel's Samson, Mme. Arendt proved to be in the best vocal condition, singing with that assurance, nobility and lusciousness of tone that has placed her in the fore rank among American sopranos. Though we are boosters for the city of Chicago, we nevertheless believe that if Mme. Arendt hailed from New York or elsewhere East, her renown would increase overnight. As it is, Chicago should be proud to have such a fine artist among its resident musicians. A beautiful woman, a superb artist and a singer who classifies as a musician, Mme. Arendt is the oratorio singer par excellence and a masterful interpreter of Handel's music. Her big success was legitimate.

CHICAGO MUSICAL COLLEGE ITEMS

Artists students of the various departments were heard in recital at Central Theater on March 18. Edward Collins, Lucille Stevenson, Isaac Van Grove, Viola Cole-Audet, Max Fischel, Graham Reed and Moissaye Boguslawski were the teachers whose pupils reflected the excellence of training at the College.

Herbert Witherspoon, president of the College, is now on a lecture tour through Texas in the interest of music and musical education. Mr. Witherspoon is accompanied by Florence Hinkle Witherspoon.

Henry Foth, pupil of Herbert Witherspoon, was soloist over WCTU at Maywood on March 14. Mr. Foth was also soloist at the First Baptist Church, Hammond, Ind., on March 18.

Jessie Karns, pupil of Mme. Vittorio Arimondi, after a successful season of twenty-two weeks at Alton, Ill., has been engaged by the McCall Bridge Players, St. Paul, Minn. Miss Karns will sing the leading soprano roles. Willa Benzie, dramatic soprano, another Arimondi pupil, will sail in May for Milan, Italy, where she will make her operatic debut.

Hilda Hinricks, cellist, is soloist over WEBM. Miss Hinricks has also been engaged to make records of cello solos. Sterra Feigen, has been engaged as staff cellist at KYW. Grace Whitney, has been engaged as staff cellist at WMAQ. All three are pupils of Alfred Wallenstein.

ANNA GROFF-BRYANT STUDIO OF VOCAL ART

Anna Groff-Bryant gave a musicale on March 2 at her home in honor of Margaret Ann Brewster, her pupil at Lombard College and in Chicago; Miss Brewster's marriage to Foster Maxwell Millett took place on March 17. The program was given by Tedda Rinke, reader; Catherine Carter and Anna Hansen Misener, contraltos; Beatrice Patterson Harkness and Alice Phelps Rider, sopranos; Lee Lindig, tenor, and Theodore Regnier, baritone.

BARONESS TURK ROHN'S ACTIVITIES.

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Engineers, at the close of their convention, March 7, in the Grand Ballroom of the Palmer House. Thirty of them, as a chorus, conducted by the Baroness Turk Rohn and supported by an orchestra, with Betty Davis and Sophie Paskevitz, soprano soloists, delivered a program of classic and old-time songs well suited to the taste of the audience; they received an ovation, the enthusiasm being unbounded.

The same body of singers, increased in number to thirty-five, was heard on Lincoln Memorial Day at Palmer Park in "In a Boarding School," a musical sketch composed by the Baroness, who essayed the role of the school principal. In this her histrionic powers as a comedienne and also as a vocalist captured all, and the work of her students, as pupils of the school, was in every sense gratifying to an immense audience.

AMERICAN CONSERVATORY NOTES.

The regular Saturday afternoon program in Kimball Hall on March 24, was given by members of Edoardo Sacerdote's Opera Class and advanced piano pupils of Olga Kuehler.

Monday afternoon, March 19, Louise Winter, soprano, member of the voice faculty, appeared as soloist at the annual organ concert of the Musicians Club of Women at the Chicago Methodist Temple, with splendid success. Her performance of Cesar Franck's Panis Angelicus was accompanied by Ethel Lyon, pianist, (also of the faculty), Amy Neil, violinist, and Tina Mae Haines, organist.

Allen Spencer of the faculty, appeared as piano soloist at the Chicago Madrigal Club concert on March 15. Wayne Spaulding, artist pupil of Mr. Spencer, of the class of 1925, is instructor of piano and theory in Greenville College, Greenville, Ill.

Karleton Hackett delivered his annual address before the Medill School of Journalism of Northwestern University on March 21. His topic was Modern Trend of Music.

Voice pupils of Edna B. Wilder, of the department of public school music, assisted by Helen Schneller, reader, pupil of Walton Pyre, appeared in recital in Conservatory Hall on March 21.

Louise K. Willhour, of the department of dramatic art, presented pupils in one act plays on March 24, in Conservatory Recital Hall.

COLUMBIA SCHOOL CHORUS.

The concert which the Columbia School Chorus, Louise St. John Westervelt, conductor, gave at Murphy Memorial Hall on March 21 was highly enjoyable. Miss Westervelt has brought her women choristers to a high plane and under her energetic and efficient leadership they sing with gusto, understanding and finish. In a well arranged program the chorus had the assistance of Lola Fletcher, soprano; and Story Turner, tenor, as soloists. The concert was for the benefit of the Georgia Nettle Herlocker scholarship loan fund.

CHICAGO SYMPHONY CONCERT.

It is seldom that one regrets the shortness of a new composition, yet this criticism is about the only one that can be set down by this writer regarding Dr. Albert Noelte's Suite for String Orchestra and Kettledrums. Before analyzing the work, it may be pardonable to inform Felix Borowski, the program annotator of the program notes of the Chicago Symphony Orchestra, that for many years Dr. Noelte was the correspondent for the Musical Courier in Munich. The erudite and benevolent Dr. Borowski, who is looked upon in Chicago as a walking encyclopedia, will, no doubt, be happy to get the above information, which he will probably embody in his notes when a work by Noelte is again given by the Chicago orchestra.

To come back to Noelte's composition: it is a work of great merit. Dr. Noelte knows the orchestra and all its possibilities, and he writes fluently and forcefully. His suite is a succession of melodious tones, closely woven and superbly orchestrated. It has been a long time since a work by a resident composer was received with the spontaneous plaudits accorded this composer and his composition. Now that one of Noelte's works has been programmed at one of the regular concerts of the season, it may be permissible to prophesy that many of his will be given not only by our orchestra, but by the thirteen other permanent orchestral organizations throughout the country.

The orchestra, under Stock, gave the work a rousing interpretation and were the number somewhat longer, it might be counted today a symphonic gem.

The soloists of the day were that internationally known tandem of pianists, Guy Maier and Lee Pattison, worthy exponents of the Mozart Concerto in E flat for two pianos and superb interpreters of the Chicago composer Leo Sowerby, whose Ballad for two pianos added materially to the enjoyment of the concert under review. So much has been written concerning the work of these two pianists, whose coordination of thought makes for the best in ensemble playing, that a lengthy review is superfluous; it is sufficient to say that they created the usual furor. The balance of the program comprised the Weber Overture to Oberon, superbly rendered by the orchestra, and the Brahms Variations on a Theme by Haydn, which showed Stock at his best.

BUSH CONSERVATORY NOTES.

Charlotte Holt, soprano, student in the voice department, sang two groups of solos at the School of Domestic Arts and Science during the past week. She was accompanied by Lucile Stetson, pupil of John Blackmore.

Clara Graham, pianist-accompanist, accompanied Joseph Michaelick, violinist, (both pupils of Bush Conservatory) at a social function given by the Altheim Club at the Webster Hotel on March 16.

Catherine Harwell of Osselo, Ark., and Jane Wilson, of Sandoval, Ill., were the representatives of the Sigma Alpha Iota Fraternity, acting as hostesses to the guests attending the Alexander piano recital on March 16.

Paul Carlstedt, tenor, student of Emerson Abernethy, sang a group of songs at the banquet given on March 2 by the Iolent Lutheran Church.

Eugenie Limberg, violinist, and Clara Graham, pianist, students of the Conservatory, played at a reception given at the St. Luke's Hospital on March 20.

A recital of decided interest was presented by Iota Chapter, Phi Beta National Musical Fraternity, on March 13. The program was varied, including numbers for voice, violin and piano and elocution. Alice Phillips, soprano; Ellen Wasmuth, violinist; Dorothy Meadows, pianist, and Evelyn McHale and Elsa Soeller, readers, participated.

JEANNETTE COX.

Music on the Air

THE BAMBERGER AWARDS

The opportunity for musical careers has been opened to four young musicians by the decisions of the judges serving the L. Bamberger & Co. music scholarships committee, who have awarded free instruction for four years in the Institute of Musical Art in New York to a young pianist and a young violinist, and free instruction in a music school in Newark or vicinity, or with a private teacher approved by the committee, to a younger pianist and a younger violinist. The courses are provided by L. Bamberger & Co., Newark department store, and owners of WOR. The judges in the auditions were Carl Friedberg, Paul Kochanski, Godfrey Ludlow and Yolanda Mero.

The contest was open to aspirants from nine New Jersey counties. The extent to which serious study of the musical art prevails in this area is evidenced by the fact that fifty-four violinists and 114 pianists applied for admission to the competition, and twenty-two qualified for the finals. Announcement by Spaulding Frazer, chairman of the scholarship committee, is to the effect that the donors will continue the scholarships and that probably L. Bamberger & Co. will in addition arrange to extend the scope so that students other than pianists and violinists will be included.

The class A winners, who will go to the Institute of Musical Art, are Gertrude Perlman, piano, and Lena Kaufman, violin. The class B winners are A. Theodore Ullmann, piano, and Jack Yoskalka, violin.

The class A pianists were required to play Bach's Chromatic Fantasia and the first movement in Beethoven's sonata, op. 53, and were further tested in Chopin compositions of their own choosing. The violinists were tested in the gavotte in E major in Bach's sonata No. 6, the first movement in Mendelssohn's concerto in E, and an optional number. In class B the pianists were required to play a Prelude and Fugue from Bach's Eighteen Little Preludes and Fugues, and the first movement in Beethoven's Sonata, op. 2, No. 1. Each performed an extra number selected from Mendelssohn's works. The pieces required of the violinists in this class were Bach's Air on the G string and the first movement in Beethoven's sonata in F major, in addition to an optional work.

ON TURNING THE DIAL

MONDAY, MARCH 19—The absence of Roxy brought Milton Cross to the fore. To replace Roxy is a task, but Mr. Cross did not let us feel the genial leader's absence too much. The characteristic that makes this hour unique is the freedom which the announcer has in the playing up of is musical material. The glee that both Mr. Cross and Roxy derive from this privilege must radiate to all the listeners, and it seems there is nothing quite as contagious as joy. The Fradkin Fiddlers, Gladys Rice and Douglas Stanbury were our favorites. In passing must be mentioned

the lively orchestral music that emanated from the studios of the Riverside Trail Blazers.

TUESDAY, MARCH 20—The highlights of the week only being touched on, we will restrict ourselves to the comment of the Barbizon recital and the Edison hour. Evidently detectors in studios are of no avail since the poor broadcast of the Barbizon concert was not altered during the entire concert. It seems that the importance of the artists appearing on this series is of sufficient magnitude to warrant the minutest detail of the operators. Boris Saslawsky and Rata Devi, both interesting singers, had arranged a program which attracted the attention of musicians. Its real interpretative value was completely lost, much to our disappointment. The Edison hour's French program featured three soloists; this music, though familiar, was thoroughly melodious.

WEDNESDAY, MARCH 21—Elsa Alsen, dramatic soprano, offered some beautiful singing in the program of the Columbia hour which featured an all-Schubert program. It seems that this very program was the only one that Schubert ever gave during his lifetime. As the Columbia company is the most vital sponsor in the celebration of the Schubert centennial it was very proper that it should open the formal inauguration of the celebration. On the NBC opera concert, Donizetti's L'Elisir d'Amore was sung with genuine musical enjoyment by Zielinska, Olivier, Coreddo and Ruisi.

THURSDAY, MARCH 22—This seems to be the usual red letter day of radio broadcasts. Toscanini treated his devotees to a Martucci symphony, given with an outstanding spirit, and also a delicious interpretation of the oft-heard Till Eulenspiegel's Merry Pranks. As Mr. Toscanini would have Till, he was an imp who thoroughly despised anything bordering on sympathy. Margurite Volavay, Bohemian pianist, was featured on the Ampico hour in a program which would task the abilities of the greatest. She came through with flying colors. Richard Crooks, well known tenor, was secured again by the Maxwell people and no doubt, as usual, he had a host of listeners.

FRIDAY, MARCH 23—Godfrey Ludlow and Lolita Gainsborg, two artists often associated in broadcasting good programs, presented another program of fine calibre when they played numbers by Tschaiowsky, Vieuxtemps and others; their popularity grows on acquaintance. Hans Lange directed the New York Philharmonic Symphonette in which program also appeared Ladislaus Kun, master of the cembalon. Usually this instrument is heard in orchestral combinations and its best use is undoubtedly in that field. Hearing it as a solo produced a novel effect but one that could soon become wearisome. Another usual Friday night attraction is the delightful singer, Genia Zielinska, who

(Continued on page 34)

A Trip to Italy-France-Switzerland

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Music and the Movies

The Trail of '98

Each season brings with it a veritable avalanche of "epics." An annual "epidemic." The curtains of the Astor Theater parted a few nights ago on one of them. It was *The Trail of '98*, so big in itself, and so stirring that it is all that has been said of its brother epics—and more. An evening given to re-living the unkempt glory of a tragic episode in the history of our northern wastes is an interest bearing investment. It is "worth while" in the truest sense of the word, and, in our modest fashion, we feel that to credit *The Trail of '98* so, is to say more than that there are breath taking snow slides, terrifying rapids, and scenes as touching as they are enormous. And more, too, than to pin the badge of fine acting on Ralph Forbes, Dolores Del Rio, Harry Carey, Karl Dane, George Cooper, and the epic's old faithful, Tully Marshall.

David Mendoza, with the aid of William Axt, has compiled a superb musical setting for the picture. The themes he has chosen, and the scoring of them, tell as much in their fine way as the picture itself.

The Trail of '98 tells so much that there is little or nothing more to say for it. Clarence Brown, its director, has something of which to be proud, for he has managed to do for moving pictures what film idealists—poor fellows—have talked so much about doing. He has made a thrilling, throbbing film from a simple, if stupendous, story, and he has done it so naturally that it is powerful in its simplicity.

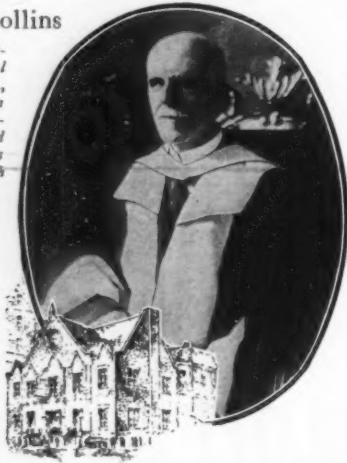
Roxy's

The Jazz Singer, with Al Jolson, is being presented at the Roxy this week for the first time at popular prices, and with Vitaphone accompaniment. S. L. Rothafel has arranged a stage program especially for this picture to carry out its theme, musically and dramatically: Kol Nidrei, the Hebrew chant, provides the main theme for the prologue with Harold Van Duzee and the Roxy chorus singing this splendid tune. Les Reis impersonates the Jazz Singer on the stage.

The Jazz Singer has already been reviewed in this column in detail, so at this time it is suffice to say that it is one of the most entertaining films of the season and the famous comedian's songs via Vitaphone are excellently rendered.

Alfred Hollins

Edinburgh, Scotland—Musical Doctor, F. R. C. O., venerable dean of European Organ Masters and a world-famous composer of church organ music.



Alfred Hollins says of the Kilgen: "It was a great pleasure to give a recital on your fine Organ in the Third Baptist Church, St. Louis. The voicing throughout is good and even, and the action very prompt in both attack and release. I am also very glad to have had the opportunity of trying some of your smaller instruments, where I found the same care bestowed in every detail."

It is interesting to note that Dr. Hollins, like many another famous organ master, was particularly impressed by the uniformity of tone and quality in all types and sizes of Kilgen Organs. For, in the least as well as the greatest, there is but one Kilgen quality—the best taught by three centuries of organ building.



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It would not be surprising if it were held over another week. Ramp Au Jass brings the services of the ballet corps and the Roxyettes in a special dance arranged by Russell E. Markert. Attractive to the eye, it also pleases, while the rest of the program includes a medley of Al Jolson hits rendered on the organ and by the Roxy Jazz band and chorus. The Magazine and Fox Movietone newsreel conclude an A No. 1 program.

The Mark Strand

The Noose made such a big hit last week at the Mark Strand that it was held over for another week. It is among Richard Barthelmess' best films.

The Legion of the Condemned

The Legion of the Condemned, now running at the Rialto, is preceded by a short prelude by the orchestra, and a newsreel. There is also a pictorial chat with Franz Schubert, the Waltz King, depicting events in the composer's life. One might say that the feature picture, *The Legion of the Condemned*, owes its theme to Wings and yet does not compare with it in scenic effect or technical execution. On the other hand, had the Legion of the Condemned come before Wings, it would have been considered a very good picture. The work of the orchestra in the incidental music, while not outstanding, was satisfactory and supplied the ever changing moods of the picture. JOSEPHINE VILA.

Music on the Air

(Continued from page 33)

offered on this occasion five songs from a cycle of Landon Ronald.

SUNDAY, MARCH 25.—The compositions of Rachmaninoff were favored by Devora Nadworney in her regular Sunday series. Miss Nadworney understands the Russian spirit and gave to her chosen set a local atmosphere. Elisabeth Rethberg's singing on the Atwater Kent hour caused rejoicing. Her voice is among the outstanding ones of the day, lusciously even and velvety. It is a typically operatic voice in which field Miss Rethberg excels. Her Weber and Verdi selections were a genuine treat. Associated with her was the baritone, De Loache, winner of one of the Atwater Kent scholarships last fall.

FACTS OF INTEREST.

It is reported that the Radio Corporation will acquire The Victor Talking Machine Company for the purpose of utilizing the Victor artists.

Two radio scholarships are being offered by A. H. Grebe, president of that company, to an attendant student and a correspondence student in the Radio Institute of America.

Atwater Kent will renew his 1927 scholarship offer in 1928, when \$17,500 will be awarded.

MARGHERITA TIRINDELLI.

Schindler's Spring Classes Begin in April

Kurt Schindler's final master classes for this season, given for concert singers, concert aspirants and teachers, will be held for ten weeks on Tuesday and Friday mornings, beginning April 10. This is the third series of such classes conducted this season by the eminent artist whose effect upon vocal art in this country is steadily increasing. The introduction of these classes last spring marked another of Kurt Schindler's contributions to music here, and their value is already reflected in the program being prepared by the many concert singers who have been or are now members. Unknown Brahms and Hugo Wolf songs have been added to their repertory, as well as Russian, Spanish, Italian, and French songs.

Of the two new classes, the Tuesday one will be devoted to the operatic repertory for concert singers, with arias by Weber, Gluck, Wagner, Verdi, Bizet, Massenet, Rimsky-Korsakoff, Moussorgsky, and others studied. On Friday mornings, Mr. Schindler will have a class in German lieder, the composers whose songs will be chiefly studied being Schubert, Brahms and Hugo Wolf. Lieder by Schumann, Franz, Cornelius, Liszt and Wagner are included in Mr. Schindler's survey to be carried out on Fridays. The new classes will end on June 12 and 15.

Third March Musicales at Chalfonte-Haddon Hall

The third in the series of March Musicales at Chalfonte-Haddon Hall, Atlantic City, was given on March 17, when three sterling artists appeared as soloists: Lea Luboshutz, violinist; Betsy Lane Shepherd, lyric soprano, and Fred Patton, baritone. Mme. Luboshutz, who is well known in her own right as soloist and also for her joint appearances with Josef Hofmann in sonata recitals, played with the artistry of a finished musician Vieuxtemps' concerto in A minor; the Pugnani-Kreisler Praeludium and Allegro; Wieniawski's Etude Caprice; de Falla's Danse Espagnole; Bizet's Adagietto; Gretschninoff's Slumber Song; a Brahms waltz, and Lehar's Frasnquita. Miss Shepherd was heard in two Handel songs and numbers by Tchaikowsky, Glen and Curran, and was well received. Fred Patton, in operatic arias and songs, displayed a voice of beautiful quality and a deep understanding of the music he interpreted. He and Miss Shepherd also here heard in two duets. Excellent accompaniments were played by Harry Kaufman for Mme. Luboshutz.

AMUSEMENTS

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Gioconda Great Success Despite Non-Appearance of Ruffo

Baritone Fails to Appear as Scheduled But Pennsylvania Grand Opera Company Proves Equal to Emergency

PHILADELPHIA.—At the performance of *La Gioconda* by the Pennsylvania Grand Opera Company on March 21 at the Metropolitan Opera House much interest centered around the abrupt announcement made in the papers by Titta Ruffo that he would not sing as scheduled. He charged that his contract did not include this opera and that the managers were using his name as a box office attraction to willfully defraud the public. The president and manager of the opera company stated that Titta Ruffo's signed contract was in their possession, as well as the cancelled check which included \$2,500, for this performance.

When the audience reached the lobby of the Opera House, placards were conspicuously posted which declared that "Titta Ruffo will not sing," and as previously announced in the papers, money on tickets was refunded to any desiring it. It is gratifying to note that only about a dozen out of 3,000 requested a refund.

Mr. Ruffo's place was admirably filled, at short notice, by Joseph Boyer as Barnaba. He was in splendid voice, and achieved a personal triumph by his fine interpretation of the role, both vocally and dramatically. His recitals before the curtain after the third act were deservedly numerous.

Rhea Toniolo, in the title role, sang well, while Bernice Shaker as Luceia also was excellent. Ada Paggi, as Laura, was convincing, and Mario Fattori was very pleasing as Alvise.

The Pennsylvania Opera Ballet, under the direction of Ethel Phillips, gave a beautiful presentation of the well-known Dance of the Hours.

Walter Grigaitis conducted.

M. M. C.

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Music Notes From Coast to Coast

Augusta, Ga. Sylvia Lent, violinist; Lambert Murphy, tenor, and Joseph Maerz, pianist, appeared in recital at Tubman Auditorium. The girl-artist charmed a large audience, who will watch her career with interest. Joseph Maerz also acted as accompanist. The pupils of Dorothy Halbert gave an attractive piano recital at the Y. M. C. A. hall, showing much technical improvement. Mrs. George Craig gave a song recital at the Bon Air-Vanderbilt Hotel, accompanied by Mrs. Bright McConnell. Kirk Ridge, young American pianist, made his American debut in Augusta, receiving favorable comment; his program contained Schumann's Carnival and also the Bach-Tausig Toccata and Fugue in D minor which, when played in his Vienna debut, was heard by Mme. Tausig herself, who predicted a brilliant future for the young artist. M. B.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. Once again Ernest Bloch was given a hearing by the Cleveland Orchestra when the composer's Schelomo was played for the first time in Cleveland at a pair of concerts at Masonic Hall. Victor de Gomez, principal cellist of the orchestra, as soloist, rose to artistic heights in the work, and Nikolai Sokoloff led the orchestra in a masterful interpretation. Beethoven's fourth symphony and Liszt's Hungarian Rhapsody No. 2 were also given.

The scintillating Geraldine Farrar, absent from the city for too long, came in a song recital at Masonic Hall, with a most satisfying program.

For their joint recital, Andre de Ribapierre, head of the violin faculty at the Cleveland Institute of Music and Arthur Quimby, curator of music at the Museum of Art, chose Respighi's Concerto Gregoriano as their big number.

Anna J. Carrel, pianist, opened the Tuesday afternoon Fortnightly Club concert at the Hotel Statler, and was followed by Cassius Chapel, tenor, who sang Schumann's song cycle, Dichterliebe, accompanied by Edgar Bowman. Helen Boethelt Woodward, soprano, closed the afternoon with Ben Burt at the piano.

Felix Borowski conducted a pair of concerts by the Cleveland Orchestra at Masonic Hall and took competent charge of a program that led off with the Borodin Symphony in B minor, and presented the conductor's own tone poem, Semiramis, for the first time here. Harriet Van Emden, soprano, also new to Cleveland, sang Mozart's Non temer and three Mahler songs with orchestra.

The first public concert given by the newly-organized Orchestis Club, an organization of women's voices, was given at the Women's City Club with William Wheeler, director of the club, assisting with solos and duets with his wife, Elizabeth Wheeler. The club sang numbers by Deems Taylor, James P. Dunn, Charles Repper, Charles Gilbert Spross, and others, and accompaniments were furnished by Mrs. Harry L. Goodbread and Winifred Keyes Blackburn.

Another chorus given its first public hearing was the band of Swiss singers, all of them local.

The MacDowell Club concert, given in the assembly room of Carnegie Hall, had for its soloists Mary Layner Walsh, soprano, and Dama Neely Jenkins, pianist.

The fifteenth students' concert given by the pupils of the Cleveland Institute of Music under the direction of Mrs. Franklyn B. Sanders and open to the public was given at the Allerton. The Institute Junior Orchestra, with Andre de Ribapierre conducting, played two chorales by Bach, Lully's Ariette and Rameau's Air de ballet, and the Institute Senior Orchestra, with Mr. De Ribapierre at the baton, played Cortège and En Bateau by Debussy and the Rakoczy March.

For the second time in the musical history of Cleveland, the Metropolitan Opera Company will give a spring season of grand opera under municipal auspices here, beginning Monday evening, April 30, and ending Saturday evening, May 5. Nine operas will be given in six evening and two afternoon performances. E. C.

CLEVELAND INSTITUTE NOTES

For musicians and students now making their plans for studying their art this summer, the catalogue of the Cleve-

land Institute of Music, just off the press, with the dates of the annual summer school session, June 20 to August 1, offers much interesting and valuable information. The faculty, which is headed by such artists as Arthur Loesser, Andre de Ribapierre, Victor de Gomez, Marcel Salzinger and Ward Lewis, all members of the faculty of the regular winter session, includes three new prominent names: Henry F. Anderson, director of organ; Griffith J. Jones and J. Leon Ruddick, in the Public School Music Department, supervised by Russell V. Morgan.

Daily intensive voice study and daily and bi-weekly opera and repertory classes are offered with Marcel Salzinger, baritone of broad musical background. Master classes in repertory and program building are to be held twice a week with Arthur Loesser, pianist; Andre de Ribapierre, violinist; and Victor de Gomez, cellist. The work of the class is to be arranged to suit the needs of the individual members to make the study intensive and most productive of results. Special pedagogy classes are to be conducted by Marie Martin and Dorothy Price. Miss Martin will also instruct theory for children according to her unique ideas of musicianship. Miss Price will give a course of elementary piano instruction for children, allowing three lessons a week. A Public School Music Supervisors Course, offered by the Institute in conjunction with the Cleveland School of Education and Western Reserve University, leads to a degree of Bachelor of Education conferred by the university.

Of major importance is the announcement of two new courses—Interpretation and Conducting of Choral Literature and Interpretation and Conducting of Instrumental Literature. The annual Historical Recitals at the Institute

are to be included again among the events of the summer, presenting well known concert artists. D.

Dayton, Ohio. National Music Week will not be observed in Dayton this May. A committee of musicians gave a decision to this effect out of deference to the joint convention of the Ohio Music Teachers' Association and Federation of Music Clubs, which is to take place April 10 to 13. Several musicians of national and international importance will appear on the program which is to be presented for the delegates to the joint convention of the Ohio Music Teachers and the Ohio Federation of Music Clubs. Vladimir Rosing, director of the American Opera Company, will address a morning session on The Future of Opera in America. John Powell will give a piano and lecture recital. Percy Rector Stephens will conduct a voice master class as will Leon Sametini, violinist. Among the features which will be given by Dayton talent will be The Legend of Sleepy Hollow, a cantata by Ira B. Wilson, local composer. Children of the public schools, under the direction of O. E. Wright, supervisor of music, will make up the chorus presenting the cantata. Conrad Yahries, director of orchestral music in the public schools, will conduct the accompaniment given by a school orchestra. The Holstein-Heim Trio, a Dayton organization, will give a program of chamber music following the convention banquet. The Julianne high school chorus and the junior choir of St. Paul's Methodist Episcopal, under the direction of Grace Storey-Simmonds, will appear in the choral contest Junior choirs from Akron, Toledo and Cincinnati will enter this contest. The Brahms' Quartet, an organization of women's voices, will appear on the convention program as the gift of the Dayton Women's Music Club.

Mrs. H. E. Talbott, financial backer of Westminster choir, and Patricia O'Brien, Dayton impresario, will leave in May for a four months' tour of Europe. M. E.

Detroit, Mich. The twelfth pair of subscription concerts of the Detroit Symphony orchestra at Orchestra Hall brought that splendid pianist, Harold Bauer, as as-

Frantz PROSCHOWSKI

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Music Notes From Coast to Coast

(Continued from page 35)

sisting soloist. He played the first concerto in D minor, op. 15, by Brahms, in the masterly manner expected by those familiar with his playing. There was a tumult of applause at its close and after responding to many recalls he played without the orchestra. Mr. Gabrilowitsch was absolutely at one with the soloist and gave him most satisfying support during the concerto. The program opened with Beethoven's Egmont Overture, played in a manner to bring the orchestra to its feet in acknowledgment of the applause. The symphony in C minor was by Daniel Gregory Mason, who listened to it from the Gabrilowitsch box and who was called to the stage at its close to share in the applause.

Elisabeth Rethberg, soloist for the thirteenth pair of concerts, took the audience by storm and the critics exhausted superlatives in commenting upon her work. With a charming stage presence and a faultless equipment as a singer her success is a natural result. Victor Kolar was for the second time this season, conductor, and presented a varied program without the usual symphony. Four numbers were heard for the first time at these concerts: Overture, A Night in May, Rimsky-Korsakoff Tone Poem, En Saga, Sibelius; Prelude and Dance of the Spinning Wheel from Mother Goose, Ravel, and Pictures from an Exposition by Moussorgsky. Mr. Kolar and his men were in fine fettle and richly deserved the enthusiasm evoked by their playing.

For the seventeenth Sunday afternoon concert, the orchestra opened the program with the Overture A Night in May, by Rimsky-Korsakoff, and closed with the familiar Scheherazade Suite by the same composer. Sandwiched between these numbers were two groups by the Orpheus Club, Charles Frederic Morse, director. Their first group consisted of the Choral Hymns from the Rig-Veda by Holst, accompanied by strings, brasses and percussion, and the second Five Sailor Chanties sung a capella. Their usual high standard of work was maintained.

The eighteenth program brought Fred Paine, of the

percussion section, as soloist. An expert xylophonist, it is wise to put him at the close of the program so that the audience can be satisfied with encores.

For the nineteenth concert, Ilya Scholnik, concert master, was the soloist, playing Vieuxtemps' fourth concerto in D minor. His fine playing evoked the usual enthusiasm.

The twentieth program presented Leo Podolsky, pianist, as soloist. He played the Liszt First Concerto in E flat major brilliantly, earning enthusiastic applause. Caucasian Sketches, Ippolitoff-Ivanoff, the second number, was made memorable by the work of Valbert Coffey, violinist, and R. Guilhot, English horn.

For the twenty-first concert the orchestra had the assistance of the Bohemian Club which took charge of the second half of the program. Victor Kolar conducted. After the intermission, Henri Matheys conducted his two compositions, Grand March of the Bohemians and Suite de Ballet. Bendetson Netzorg conducted his composition, Fantasy-Prelude, based on the Doric, Phrygian and Aeolian scales, played by Francis L. York, Edward Greenhalf, Alan Kopelson and Charles Frederic Morse, pianists; L. L. Renwick, organist; Georges Miquelle, cellist, and Joseph Gerner Violinist. The closing number was Chopin's Polonaise in A flat major, op. 53, arranged and conducted by Bendetson Netzorg; it is called an Intermezzo, for One Hundred Fingers, and was played by the following pianists: LaVerne Brown, Willoughby Boughton, Alan Kopelson, Edward Greenhalf, Charles Frederic Morse, Francis Mayhew, Edward B. Manville, L. L. Renwick, Frank Wrigley and Francis L. York.

The last musical travelogue for young people had America for its subject. Edith L. Rhett was the lecturer and Victor Kolar conducted the orchestra in the musical illustrations.

The third musical lecture, in the series on the Development of the Symphony, by Ossip Gabrilowitsch, was devoted to Berlioz, Strauss and Liszt. Victor Kolar conducted a movement from the Domestic Symphony by Strauss. The other numbers were conducted by Mr. Gabrilowitsch.

The third concert by the Detroit String Quartet presented a program of sharp contrasts. It opened with the Beethoven Quartet in F major, beautifully played. Goossens' By the Tarn was also a lovely number. Fox Trot and Valse Ridicule by Casella were far removed, as was

also the Sonata, for cello and piano, admirably played by Renee Longy-Miquelle and Georges Miquelle.

Bela Bartok appeared before the Detroit chapter of Pro Musica recently, and opinions as to his work covered a wide range, from those who cared for his work not at all to those who were enthusiastic.

A recital by Ignace Paderewski scheduled at the Arcadia, attracted a capacity house to the vast auditorium. He was in splendid form and added many encores to a long and taxing program.

The Mendelssohn Choir of Toronto, H. A. Fricker, director, appeared at Orchestra Hall, presented by the Philharmonic Central Concert Company. A varied program was presented and sung with good balance of tone and satisfactory nuance.

The Student League of the Tuesday Musicales recently gave two successful performances of Fay Foster's Blue Beard in the Twentieth Century Club.

J. M. S.

Fort Smith, Ark. The Fort Smith Civic Concert Club sponsored two recitals at the High School Auditorium. The first was given by Renee Chemet, violinist, accompanied by Joseph Brinkmann at the piano. Chemet's quiet mastery of the difficult technical problems was wonderful; sincerity in her art was apparent in all her interpretations and pure musical tones made each of her numbers a thing of beauty. Mr. Brinkmann gave an excellent solo group brilliantly performed.

The last of the series of the second season of the Concert Club was the joint recital of Alberto Salvi, harpist, and Laura Townsley McCoy, soprano. Salvi's program was beautiful and very enjoyable, not alone for the novelty of his instrument, but for the feeling interpretations, lovely tone coloring and the marvelous technical dexterity displayed. Miss McCoy has a pleasing coloratura voice and personal charm.

Clarence Burg was re-elected president of the Fort Smith Civic Concert Club at a meeting of the board of directors. Mrs. Irvin Sternberg was made vice-president and Gladys Krone was re-elected secretary and treasurer.

The Fort Smith Symphony Orchestra, under the direction of Katherine Price Bailey, gave the second concert this season at the Joie Theatre. Lola Gibson Deaton, soprano, accompanied by Sybil Galloway, pianist, and Lucien Sabin, flute obligato, sang a beautiful solo. She was in fine voice. Clarence Burg gave a brilliant performance of Rubinstein's Staccato Etude and Karl Keller, (cellist) interpreted Tarentelle (Squire) excellently.

Ruby Lamb, Little Rock artist, gave a violin recital at Knights of Columbus Hall under the auspices of the Benedictine Sisters of St. Scholastica's Academy. The violinist played her numbers brilliantly.

Several violinists, associated with the Maurice Derdeyn School of violin of Fort Smith, appeared in recital in Poteau, Okla., recently. They were: Gladys Krone, Gretchen Youmans, Salome Meister and Mr. Derdeyn.

Recent students' recitals included a program by piano pupils of Clarence Burg School of Music, assisted by Ralph B. Jones tenor; two recitals by pupils of Southwestern Studios of Musical Art at the Carnegie Library, and Lucille Baines presented a group of piano pupils at Carnegie Library.

The Fort Smith Choral Club has been organized with forty charter members. Officers are Ralph B. Jones, president; Gladys Krone, secretary; Mrs. J. Harley Waldron, treasurer; Maurice Derdeyn, director, and Hattie May Butterfield, accompanist. These officers, with Lola Gibson Deaton, Elizabeth Price Coffey and Marion Simmons, comprise the executive committee.

F. K. Y.

Grand Rapids, Mich. Walter Gieseke, pianist, appeared in the Armory, as the last of this season's course of concert attractions arranged by the Philharmonic Concert Company. He played an interesting program in an unusual manner, extracting every musical value and forgotten nuance from old war-horses. Not only were his scale, his arpeggio, and his trill technically and tonally admirable, but he played with great poetic feeling and a fine rhythmic sense.

The first of the Lenten Morning Musicales (which is a course of three recitals, each followed by a luncheon) took place in the St. Cecilia auditorium. What Next in Music, an Anatomy of Modernism, was presented by Marion Rous, pianist and lecturer. She aroused the interest of her auditors with lucid explanations and clever comment. The second in this same series was given by the Chicago Women's String Quartet, the members of which are Ebba Sundstrom, first violin; Elsa Becker, second violin; Rosalind Wallach, viola; and Goldie Gross, cello. They played with artistry and charm.

A program was given by the St. Cecilia Chorus, with Emory Gallup conducting. The feature of the afternoon was a presentation by the chorus of Slumber Songs of the Madonna, words by Alfred Noyes, and the music by May Strong, a former Grand Rapids girl, now conducting a studio for vocal and theoretical instruction in Chicago, and also on the faculty of the vocal department of the University School of Music at Ann Arbor. Miss Strong was present and sang the solo parts in the cantata, as well as two groups of American and French songs. Miss Strong's sister, Mrs. Joseph Putnam, was at the piano; the violin obligato was played by Katherine McCoy Braddock, and the cello obligato by L. L. Cayvan. This chorus will be repeated before the Michigan Federation of Music Clubs which meets here in April.

Hila Vanden Bosch, pianist, gave a recital under the auspices of the society. Miss Vanden Bosch, who won the state prize in 1925 offered by the National Federation of Music Clubs, has been studying in Chicago and was warmly welcomed by her many friends.

The Schubert Club and the Teachers' Orchestra, both conducted by David Mattern, gave a concert at Harrison Park High School. Thomas Heines, baritone, sang several numbers, besides the incidental solos.

Alma Peterson, soprano, gave a recital assisted by Anna Daze, pianist. They gave a varied and pleasing program, and received many recalls.

Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, with his choir is giving a series of six recitals during Lent, called The Church Seasons in Song. Assisting as soloists are Mrs. J. A. Michaelson, soprano;

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Music Notes From Coast to Coast

(Continued from page 36)

Mrs. Loren J. Staples, contralto; Andrew Sessink, tenor, and Abram Hazenberg, bass.

The Excelsior Male Chorus, directed by William Van Gemert, gave an enjoyable concert in First M. E. Church. Neil Spanninga was at the organ, and a small orchestra, also led by Mr. Van Gemert, assisted with several numbers.

Three talks on opera have been presented on Tuesday mornings during Lent at the Women's City Club by Mrs. William H. Loomis. At the first one on Italian opera, she was assisted by Mrs. J. A. Michaelson, soprano, Mrs. L. J. Staples and Mrs. Frances Morton Crume, contraltos. Mrs. Frank Lusk was soloist for the second talk which was on French opera, and for the third one on German opera, Mrs. Crume and Mrs. Reuben Maurits, soprano, sang several arias.

The Grand Rapids Conservatory of Music offered a program by the faculty and students in the St. Cecilia auditorium. The conservatory orchestra led by Oliver Keller made its first appearance. The accompanists were Mrs. Keller and Ruth Pellegrom. Bertha Seckel and Elizabeth Leonard, of the piano faculty, also presented twenty-four of their pupils in a recital at the home of Miss Seckel.

Mrs. Hugh W. Simpson presented a number of her piano pupils in a recital at her home studio. Mrs. Harry Janes, pianist, assisted. H. B. R.

Long Beach, N. Y. The Musical Coterie of Long Beach, N. Y., gave its first concert on March 19 at Community Hall, Long Beach. The program was opened by Nativia Mandeville-Pigorsch, president, who in a short address welcomed the large audience. The chorus, under the direction of Blanche Minto Olmsted, gave a creditable account of itself. As many of the members had never done any choral work before, the chorus owes much of its success to the ability of its leader.

Mollie Gould, soprano, and Bertha Schwartz, violinist, as well as the secretary of the club, were the soloists of the evening. Both artists are the possessors of considerable talent. Mrs. Gould played the accompaniments for Miss Gould, and Mrs. Hubert Hyland for Miss Schwartz and the chorus. A community "sing" was held and proved to be a great success. The audience was most enthusiastic. Credit is due Mme. Mandeville-Pigorsch who, with the aid of a few musicians and particularly of Mrs. Everett Menzies Raynor, president of the Harlem Philharmonic Society of New York City, founded the club. F. N.

Los Angeles, Cal. The eleventh pair of Symphony concerts presented an all-Brahms program, with Harold Bauer as soloist. Opening with the Academic Festival Overture, which called forth bravos from all parts of the house, came the Concerto No. 1 for the piano, with which Bauer swept all before him. Conductor Schneevoigt directed with his usual dramatic intensity. After the intermission Mr. Schneevoigt read a request from the orchestra that the audience join them in a moment of silent tribute to their old leader, Walter Henry Rothwell, who died a year ago. The No. 4 Symphony closed the program.

The tenth popular program had the harpist of the orchestra, Alfred Kastner, as soloist. He played the Pierné Fantasia. Mr. Kastner has an international reputation and being popular with the local audiences had a large house.

The Woman's Symphony Orchestra, conducted by Henry Schoenfeld, gave its first concert of this season at the Philharmonic Auditorium, under the management of L. E. Behmer.

The Glendale Symphony Orchestra gave its fourth concert at the Broadway High School under Modest Altschuler. Svendsen's Norwegian Carnival opened the program. One of the most beautiful numbers was Arensky's variations on Tchaikowsky's Legend. The soloist was Calmon Luboviski, violinist, who played the Saint-Saens Rondo Capriccioso and added to his laurels.

The Chicago Civic Opera Company presented Mary Garden in Sappho, when, as Fanny Legrand, she dominated the whole performance. Aida was given a gorgeous presentation. Moranzoni conducted in a way that brought out all the beauty of the time worn score. Rosa Raisa was one of the high lights of the performance. Augusta Lenska, as Amneris, sang beautifully. Charles Marshall, as Rhadames, also scored. Rimini played the part of Amonasro and Elinor Marlo, as the priestess, gave a good account of herself. Rimsky-Korsakoff's The Snow Maiden was presented with futuristic scenery and a fine cast. Edith Mason sang with lyric purity of tone. Lorna Doon Jackson, in the role of Shepherd Lel, was excellent. Bonelli, as Misguir, received much applause, and Desire Defrere, as Bobyl, revealed unsuspected genius in comedy, with Maria Claessens as an able assistant. Under the baton of Henry Weber, Rimsky-Korsakoff's music became symphonic. B. L. H.

Miami, Fla. A two-piano recital was given at the University of Miami Auditorium by Hannah Spiro Asher and Carrie Newburgh Jackson. Mrs. Asher is teacher of piano at the Conservatory of Music of the University of Miami, having studied with Godowsky and played in recitals extensively abroad and in the States. Mrs. Jackson comes to Miami from Clarksburg, W. Va., where she was a successful teacher of piano and did much concert work. Their piano work showed good technique and tone production.

Grace Hamilton Morrey, president and founder of the Grace Hamilton Morrey School of Music of Columbus, Ohio, gave a delightful piano recital at the University of Miami. Mrs. Morrey is an internationally known American pianist, having studied with Theodore Leschetizky. She won great success in recitals and with orchestras in America and Germany. Her recital in Miami attracted a large audience and her rare finesse and delicacy of tonal shading were truly remarkable. A. F. W.

Nashville, Tenn. For the first time in its eight consecutive seasons of concerts the Nashville Symphony Orchestra hung out the S. R. O. sign before the beginning of

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Music Notes From Coast to Coast

(Continued from page 37)

the fourth program of the current series. The attraction was guest conductor Enrico Leide and Sue McQuiddy, piano soloist. Mr. Leide, conductor of the Atlanta Symphony since its inception four years ago, has proved on the two different occasions of his visits to the local orchestra as guest that he is a musician of insight and broad experience and a conductor of brilliant personality who gets the maximum of musical expression out of his ensemble. Miss McQuiddy, playing Weber's Konzertstück with the orchestra, pleased her audience of over 2,000 with her surety of technical accomplishment and her poetic feeling.

F. Arthur Henkel, regular conductor of the Nashville Symphony, presided over a previous program with Kenneth Rose, head of the violin department of Ward-Belmont Conservatory, as soloist. Mr. Rose's principal number was the Wieniawski Concerto, No. 2, in D minor, of which he played the last two movements with the orchestra in brilliant form.

The Cleveland Orchestra's afternoon and evening programs, given in the War Memorial auditorium, formed the climax of the musical season here. The afternoon event under the guidance of Joseph Ringwall was for young people, and a goodly array of some two thousand boys and girls from the many educational institutions greeted the visitors. The evening concert, an integral part of the local series promoted by the Nashville Symphony Society, under the management of George Pullen Jackson, was conducted by Mr. Sokoloff and was featured by the Rachmaninoff Symphony No. 2, of which the conductor and his ninety players gave a beautiful reading.

Ignace Paderewski drew the biggest audience of the local season to his recital in the Ryman Auditorium. The eminent pianist impressed his Nashville audience as being a little less fiery, less dynamic than on former hearings here, but by no means "weaker."

John McCormack drew a big house to the same Ryman Auditorium, under the management of Mrs. L. C. Naff. His vocal offerings were enthusiastically received and he proved himself anew to be worthy of the sobriquet "the great balladist."

Geraldine Farrar's recent recital, for the benefit of the Old Woman's Home, drew a large audience to the Ryman Auditorium. She sang a long program of songs which were mostly of the lieder type.

Sascha Jacobsen, violinist, gave three programs here. These successive appearances were marked respectively by the performance, among other numbers, of the Mendelssohn Concerto, the Nardini Concerto and Wieniawski's Souvenir de Moscow. Hazel Coate Rose was Mr. Jacobsen's efficient accompanist at all three recitals.

G. P. J.

Mme. Gardner Bartlett Does Pioneering Work in Sandusky

Mme. Gardner Bartlett, who was professor of Nordica's New York free singing classes for the masses, in cooperation with Mrs. O. H. P. Belmont, came on recently from her home in Sandusky, O., and spent a week in New York. During the war Mme. Bartlett was a humanitarian war worker in France and England, and was later in Serbia under American auspices. She was associated with Nordica before the war. She went to England as Nordica's guest in 1909 and later opened the Nordica studio here. In 1912 Mme. Bartlett was in touch with Edison during his vocal laboratory experiments, and at the same time taught singing and speaking at Columbia and Vassar. She has sung under Paur and Fiedler with the Boston Symphony Orchestra, and was for some years at the Central Con-

gregational Church in Boston, and later at the Park Street Church. After the war Mme. Bartlett was asked to go to the Middle West to do pioneer work, and moved to Sandusky, where she has been occupied with teaching.

In a letter to Mme. Bartlett, Courtney Ray Putt, accompanist to Nordica and now living in Cleveland, writes: "I trust you will like Sandusky and that it may be kind to you; also that they will discover that you are a really 'big time' teacher in their midst, although I feel sure you will some day be back again in New York. Success to you always."

Developing Solo Voices in High School Voice Classes

(Continued from page 26)

Instead of wondering where we can dig up performers for our school assemblies, it is simply a question of picking the ones who are more nearly ready from the long list of singers. We can supply an interesting and worthwhile program on a moment's notice. The school cannot furnish enough opportunities for the exercise of all the potentialities thus engendered. They must seek wider means of expression; so we see boys and girls in their spare time forming small groups or ensembles evenings and Sunday afternoons on their own initiative—quartets and the like. They have spread out into the church choirs, into the large civic chorus, and into the fine a capella chorus at the conservatory. Thus we are reaping what we have sowed, and the harvest is good.

The reader of these four articles in the MUSICAL COURIER may have found statements with which he is inclined to disagree. In various conversations with school men and women in different parts of the country, the writer has often found those who do not agree, in addition to the many who do. But all must admit that the true test of any enterprise is whether it produces the results aimed at. The aims of these classes in our high schools have been to interest boys and girls in developing their voices so that they may use them intelligently in speech and song; that they may early learn to avoid the bad vocal habits which in later years are so appallingly difficult to break; that by learning to sing they may be attracted to a worthy use of their leisure time; that they may be so made acquainted with better music that the cheap and trashy may not appeal to them; that they enter our choirs and singing organizations; and finally, if their talent prove sufficient, they may early become capable solo performers.

Our experience has been that these objectives have been met. The test of practicality has been applied and the results have been measurably satisfactory. What has been done so far can be bettered in the years to come. This subject, like the others in our school curriculum, is in a state of flux. The more we deal with post-adolescent voices, the more we shall discover about them; the more efficiently we shall deal with them in the future. It is the writer's earnest hope that this type of instruction shall spread soon into every high school in the country. If this is to be, our teachers must prepare themselves to cope with it. None should dare to presume to teach a subject unless he is prepared to teach it sincerely and efficiently. Normal classes should be offered at all teacher-training schools at the earliest possible moment, to enable teachers who desire to do this kind of work to receive the specialized training necessary to fit them to do it ably and authoritatively. Remember that there is no mystery about this kind of training. There are certain fundamental goals that can surely be reached within the span of high school years,—fundamental facts that can be taught in that time. On this foundation girls and boys can build after they have graduated from high school, an admirable superstructure. What they get in high school will just be the start, even as it is in language, mathematics and science. If higher education is denied them, then the training they have received in all these branches will most certainly be a blessing that will function and continue to spread a fine and wholesome influence through their lives.

Damrosch to Conduct Final Number of New York Symphony's Last Concert

At the invitation of Harry Harkness Flagler, president of the Symphony Society of New York, Walter Damrosch will conduct the Adagio from Beethoven's ninth symphony as the final number of the last concert of the society at Mecca Auditorium on Sunday afternoon. With this exception the program will be the same as previously announced, with Senor Arbos at the conductor's desk and Heifetz appearing as soloist. In consequence of the amalgamation of the Symphony and Philharmonic Societies this will be the last appearance of the orchestra in New York as a separate organization.



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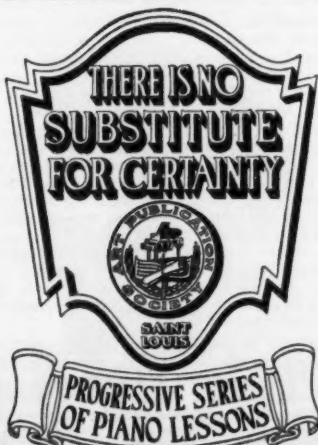


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What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Tristan and Isolde, Feb. 23
(in concert form.)

SUN
Mr. Goossens' direction of the Wagner music demonstrated that he was thoroughly acquainted with the score and that his heart was in it. He read the music with much warmth and with firm grasp of its dramatic climaxes.

SUN
The orchestra played well. It is always a delight to hear this music performed by an adequate body of musicians.

Miss Morton rose to her best flights. There was rare clarity and sweetness to her tones. She sang with distinction and at the finale there were many recalls.

Nicola Consentino, Feb. 25

HERALD
... voice far above the average in quality... sweet, strong and consistently musical; flexible and... laden with emotion.

TELEGRAPH
George Lieblich ought to be required to appear more frequently in New York City. It should be made compulsory.

SUN
He is a pianist of musicianly type and of distinguished accomplishments. In his recital yesterday the most prominent charm was the beauty of tone. Mr. Lieblich read his Chopin numbers with appreciation and a liberal use of the tempo rubato. The funeral march of the B flat minor sonata was played with much finish.

HERALD
... his variations of pace, though pronounced, were not amiss.

TELEGRAPH
His technique is beyond reproach, his phrasing in the grand manner... a beauty of declamation which is overwhelming.

London String Quartet, Feb. 26

TIMES
Purity of tone, cleanness of attack, fidelity to the pitch...

Leo Schultz, Feb. 27
(Philharmonic)

POST
Technically superb, infused with absorbing energy was the playing of Mr. Schultz...

Gerald Warburg, Feb. 27
(American Orchestral Society)

POST
Warburg most acceptably played Boccherini's concerto in B flat major... the second and third movements being especially good.

Beniamino Gigli, Feb. 27
(Metropolitan Opera)

EVENING WORLD
Gigli displayed his gorgeous voice to finest advantage.

Lucrezia Bori, Feb. 27
(Metropolitan Opera)

EVENING WORLD
She fairly swept the house with inspired singing...

Lucie Caffaret, Feb. 28

SUN
Miss Caffaret's performance yesterday entitled her to a distinctive place of prominence here as a pianist.

SUN
... her pedaling was remarkable, and her tone brilliant, and her color often eloquent.

Florence Moxon, Feb. 29

WORLD
A pianist of authority, poise and thorough grasp of the complexities... was Florence Moxon...

HERALD
... a well equipped pianist... marked technical skill... tone of... canorousness and sonority.

TIMES
... captivating clarity of pedaling...

Hazel Jean Kirk, Feb. 29

AMERICAN
A pupil of Ysaye, her performance... was a credit to her tutor. She drew a large, full warm tone; phrasing broad and effective... bravura work brilliant...

TELEGRAM
Mr. Goossens' showed an independence appealing in its results. To return to Mr. Goossens' perilous passage through the score... it would seem hard to pick out one phrase, one single section from the sea of muddy mediocrity that could be pointed to as distinguished or effective.

TELEGRAM
The attack and tone of the strings were almost incredibly rough and blending of the woodwind was practically non-existent.

Additional humor was contributed by the ear-cracking skirls emitted from the throat of Rachel Morton, a diva imported for this occasion from the British National Opera Company...

George Lieblich, Feb. 26

WORLD
It is not a great voice and Mr. Consentino's method of producing it does not appear to have been altogether successful.

WORLD
George Lieblich, once a most competent pianist, might have preserved that reputation unimpaired... but for his recital in the Gallo Theater yesterday.

EVENING WORLD
The Polish composer's rubato proclivities seldom encourage interpreters to indulge in the extreme aberrations of tempo and rhythm which Mr. Lieblich found to his liking. These exaggerations were enforced by a sentimentality as demodé as the old-school finger technique employed. Without arm weight the tone... was always near the surface and never attained depth or substance.

EVENING WORLD
... extreme aberrations of tempo and rhythm.

WORLD
... his technique was blurred, his melodic line distorted and his sense of proportion... sadly shattered.

HERALD
One noted some departures from the pitch in the first movement.

TIMES
Younger men might brought equal or greater dexterity to the occasion... instances of inaccurate intonation.

EVENING WORLD
... voiced its intricacies with such feeble whispering that not a note of his 'cello would have been audible had not the orchestra compassionately hushed its tones...

HERALD
Mr. Gigli... was not always at his vocal best.

HERALD
... her singing last night was effective, if not always unexceptionable.

WORLD
There were lapses of balance and perfect tone, and a rather unyielding touch...

EVENING WORLD
Miss Moxon impressed as one who had not yet found herself artistically, or cut loose from her teacher's apron strings.

JOURNAL
Miss Moxon proved to be a capable player, but not one of exceptional talent as such things go these days.

SUN
... an erratic pedal...

HERALD
Miss Kirk's talents, however, were not impressive. Her intonation, phrasing and bowing were inexact and her tone often dry and shallow.

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Pavel Ludikar, Czech-Slovak bass-baritone and a member of the Metropolitan Opera Company, is now under the management of Emilie L. Sarter. Miss Sarter also announces that Wassili Leps, conductor, pianist and pedagogue, is under her management for engagements with orchestra or in lecture recitals.

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Résumé of the Career of the Flonzaley Quartet

How This Great Organization Was Created and What It Accomplished—A Few of Its Programs

By H. J.

The recent announcement of the Flonzaley Quartet that its twenty-fifth anniversary next season would mark the termination of its career as a chamber-music organization was received with surprise and regret by music-lovers of America. Its disappearance will leave a void in the musical world both in America and Europe.

The decision of the Flonzaleys to terminate the career of the quartet at the very zenith of maturity and success is due to the excessive and arduous travel necessary to play an average of one hundred concerts every season, the strain of which is so great as to threaten the physical strength of its members. Three of the members, however—Messrs. Betti, Pochon, and Moldavan—expect to continue after disbandment in other individual musical capacities in this country.

The history of the Flonzaley Quartet is closely interwoven with the history of chamber-music in America. There is conclusive evidence that today this highest and purest form of music is more deeply appreciated in the United States than anywhere in Europe. This development, of which one of the great factors has been the Flonzaley Quartet, has taken place largely during the last twenty-five years.

It was about 1843 when the first chamber-music concert took place in New York. Later, in 1880, Edward J. de Coppet, a banker of Swiss origin, was one of the first music-lovers who founded a string quartet in the United States. This quartet, the forerunner of the Flonzaley Quartet, played in his home for his family and friends. In 1902, he invited a Swiss friend, Alfred Pochon, to come to New York and study the prevailing musical conditions in this country. Mr. Pochon realized that the upkeep of the organization was much too great for the results obtained, be-

cause the members had occupations other than those of playing exclusively for their patron. He studied the situation and proposed that Mr. de Coppet should subsidize a permanent string-quartet, with musicians who would devote themselves exclusively to quartet playing. This suggestion



THE FLONZALEY QUARTET.

Left to right: Adolfo Betti, Alfred Pochon, Iwan d'Archambeau and Nicolas Moldavan.

was highly approved by Mr. de Coppet, who asked Mr. Pochon to help him in the formation of such a quartet, and to be one of the two violinists of equal artistic standing, both capable of taking the first and second violin parts. The difficulty then arose of finding four young artists

ready to adapt themselves to the idealistic nature of the plan. They would have to give up their individual positions for a future as yet vague in regard to artistic and financial success. They would have to devote themselves heart and soul to a most uncommon task, since aside from their material existence—assured for the first year by Mr. de Coppet, who also paid all expenses strictly connected with the administration of the Quartet—the musicians would have to accept the proposal for the love of art alone.

Pochon set to work immediately. He wrote to all his friends and many great masters whom he knew, inquiring about artists for this "ideal quartet." Among others, he

wrote to Joseph Joachim, who exchanged many letters with him on the subject, and remained, up to his death, keenly interested in the Flonzaley's career. Joachim was anxious to have his pupil, Klingler, considered (later on first violinist of the Klingler Quartet in Berlin), but Klingler's mother objected to her son's migration to America. Among many young musicians of that period, now celebrated, who contemplated association with the Quartet, were Jacques Thibaud and his brother F. Thibaud, cellist; Georges Enesco and Pablo Casals. At that time the Queen of Roumania, Carmen Sylva, sent Pochon a message asking him not to insist on taking Enesco to the United States. Finally, the choice fell on two colleagues of Mr. Pochon's student days in Brussels: Adolfo Betti and Ugo Ara. Iwan d'Archambeau was secured through V. Vreuls, composer, at that time teacher at the Schola Cantorum in Paris.

In the summer of 1903, the first contract with the members of the new Quartet was signed in Switzerland, at Mr. de Coppet's summer home, Villa Flonzaley, near Lausanne. The word, "Flonzaley," a combination of Italian and old French, means "brooklet." It was decided to adopt this name for the quartet in honor of its founder and of the place where the organization originated, and to which it has returned faithfully every year.

The personnel of the Quartet is today as it was when organized with the exception of Ugo Ara, who offered his services to his country during the war, and later was forced to give up his work with the Quartet through illness. His place is now filled by Nicolas Moldavan.

The first year of its formation, the Quartet devoted itself to study only, except for a few seances given at Mr. de Coppet's home, and later a few concerts for charity, for which Mr. de Coppet permitted the Quartet to play.

In the third year, Mr. Pochon observed that the alternating change between first and second violin hindered the work, and was no benefit to the performances. A slight uncertainty resulted at the beginning of each change of first violin, and much time was lost in rehearsals. Pochon conferred with Mr. de Coppet and expressed his intention of definitely taking the part of second violin, a resolve which added to the ultimate success of the organization.

In 1905, the Quartet inaugurated its public career in a series of three New York and three Boston concerts and appearances in other cities, under the management of Loudon Charlton, which connection has been unbroken throughout these many years. Shortly thereafter, as its public career quickly broadened, the Quartet became independent. The friendly relations with Mr. de Coppet continued until his death, and to this day his son, Andre, has shown the greatest interest in his father's work.

From the very beginning this young group received much praise and encouragement from Franz Kneisel, who was always most friendly with them. The Kneisel Quartet was organized in 1885 and continued until 1915. Every year in the spring and autumn, the Flonzaleys devote two months to their European tours, which have covered England and Scotland, France, Holland, Spain, Italy, Belgium, Austria, Germany, and Switzerland, in which countries a total of more than five hundred engagements have been played. A special welcome is always extended to them at the Belgian Court, where the queen, a good violinist herself, shows the greatest interest in the affairs of the organization.

The summer months have always been faithfully spent in the home country, Switzerland. Here the new programs for each forthcoming season have been prepared, and the time divided between work and rest, amid the beautiful surroundings of Lake Geneva.

Canada and Cuba have also been visited by the organization, but the greater portion of each season has always been devoted to the United States. The Quartet has visited more than four hundred towns in America, in which they have given, all told, approximately two thousand concerts, amongst which over four hundred have been at educational institutions, many of which the Quartet has visited annually, semi-annually, or more frequently. It is the only quartet which has ever been engaged to play with orchestra, having appeared with the Philadelphia Orchestra under Stokowski, the Chicago Orchestra under Stock, the Minneapolis Orchestra under Verbrugghen, etc.

The programs in the beginning were dominated by the classic masters, Beethoven, Mozart, Haydn, Schumann, and Schubert. These composers still predominate in the repertory of the organization. Old manuscripts and rare scores were unearthed by the members in the libraries of London, Paris, Washington, and other cities. Among the less well-known composers are works by Boccherini, Sammartini, Friedman Bach, Boyce, Leclair, Handel, etc.

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Hugo Wolf's works were introduced, followed by Debussy, who had already won his way into the affection of amateurs, and Ravel, who was not understood as yet. The Kneisels had played the latter's quartet some time before, which even caused many abusive letters to be sent them.

In the spring of 1913, Mr. Betti visited Arnold Schoenberg in Germany, and the next fall his much-discussed quartet, which evoked wild demonstrations in Vienna and Dresden, was produced by the Flonzaleys in America and Europe.

Other modern composers presented were Milhaud, Emanuel Moor, Stravinsky, Bloch, Paul Roussel, Alberic Magnard, Rosario Scalerò, Max Reger, Eugene Goossens, A. Salazar, Vincent d'Indy, Ducas, Dorey, Sinigaglia, Zemlinsky, Klose, Suter, Dalcroze, Kodaly, Kaun, Paul Vidal, Enesco, Arnold Bax, Albert Le Guillard, E. Halffter. Most of the works of these composers had their initial performances in America, and several of them were especially written for and dedicated to the Flonzaley Quartet.

In 1917, under the auspices of the Friends of Music, the Flonzaleys gave the first official concert ever organized to be dedicated to American chamber-music.

During the last few years, they have presented American works by Templeton Strong, Daniel Gregory Mason, David Stanley Smith, Samuel Gardner, Victor Kolar, Charles D. Griffes, Charles Martin Loeffler, Albert Spalding, Ernest Schelling, John Beach, A. Lillenthal, Edwin Grasse, Frederick Jacobi, Leopold Mannes, and Alfred Pochon's Indian Suite based on Indian themes.

The Flonzaleys were the first to make phonograph records of chamber-music, requiring a great deal of experimenting and trouble until successful results were finally obtained. The popularity of these records is manifested by their enormous sales.

The Flonzaleys were also the first known quartet heard over the radio in America. Some of these broadcastings were in collaboration with artists such as Chaliapin, Giannini, Harold Bauer, Ernest Hutcheson, and others. When the Vitaphone decided to include chamber-music in its programs, the Flonzaleys were the first to be approached by the Vitaphone Company for such recordings.

Few chamber-music ensembles have made such an appeal both to the connoisseur and the layman as the Flonzaley Quartet. The untiring devotion to art and the high artistry of the members never have failed to evoke an echo from their hearers. Each member of the Quartet is essentially a soloist; but therein lies a difficulty which the single performer does not have to overcome because the four artists must be as one and they must blend their individualities with each other. Years of work and association have brought about a deep understanding of each other's temperament. They work in unison and harmony in order to create unison and harmony. Obviously, the tax of self-sacrifice falls heavily on the chamber musician. He is an artist of virtuosic ability, yet his individuality is moulded to produce a combined effect. It is not an easy matter to find four men fitted by disposition and temperament to work together in such perfect sympathy that sometimes the listener has the uncanny feeling that the music is being played by a single performer.

The Flonzaleys, during these many years, have solved these various problems. Europe and America have highly and continuously praised the Flonzaley Quartet during a quarter of a century. Gustave Doret writes in La Patrie Suisse, "We are flattered and happy that the Americans regard the Flonzaley Quartet as a 'national institution.' But it behooves us to claim the Flonzaleys as one of our 'national glories.'"

Kodaly's Háy János Revived with New Additions

BUDAPEST.—Kodaly's latest opera, Háy János, the suite of which is already well-known in America, has just been revived at the Opera House with several extra numbers recently added by the composer. The most popularly successful of these additions include the comically desperate exit song of the defeated Napoleon, a masterpiece of musical "Kleinkunst" and humor, and a tender but gay duet with a female chorus. The musical authorities, on the other hand, were best pleased with the overture, which is a chef d'oeuvre of modern Hungarian orchestral music.

The cast was that of the première and a high standard of excellence characterized the performance. Dohnányi was the conductor of the last Monday Philharmonic concert which opened with Boieldieu's Calif of Bagdad overture, a charming composition though of no great weight. It was followed by Brahms' concerto in D minor, in which Katherine Goodson, the celebrated English pianist made her appearance before the public of Budapest and carried them to unwonted heights of enthusiasm.

Budapest has had the great pleasure of hearing Dohnányi several times this year also in his pianistic capacity. At his last recital he gave a wonderful performance of Beethoven's Diabelli Variations. The poetic insight and effervescent spontaneity which he brought to the music made this an unforgettable evening. The public felt the greatness of the performance, for it was acknowledged with stormy applause. A. T.

Penn Declines Commercial Honor

Arthur A. Penn, writer of operettas for amateurs and high schools and of many of the most frequently sung ballads of the day, such as Smilin' Thru, Sunrise and You, Carissima, The Lamplight Hour, and At Moonrise, published by M. Whitmark & Sons, is living in an ancient New England farm house at Block Island, R. I. Block Island in winter is a rather wild and deserted place, but in summer it wakes up and becomes popular and crowded; consequently it has a Chamber of Commerce, and the Chamber of Commerce recently requested Mr. Penn to allow them to elect him president of that organization. It was felt that he was just the man for the office because he had already done so much for Block Island and had advertised it so efficiently through the association of his name with it. Mr. Penn declined the honor thus proffered him on the plea that he was too busy writing to concern himself with commercial matters.

Rita Bennèche Re-engaged

Rita Bennèche, who sang at the Educational Alliance two weeks ago, has been re-engaged for another song recital on April 1. Miss Bennèche's Boston recital is scheduled for April 10.

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Katherine Bacon's Forthcoming Schubert Recitals

Announcement by Katherine Bacon of four recitals of Schubert's piano sonatas and other works, at Town Hall, New York, in April, caused a brief visit to this charming pianist, in private life Mrs. Arthur Newstead. They have a bright and sunny apartment on Riverside Drive, overlooking the Hudson, with their own separate studios. Katherine Bacon's amazing memory (her playing of the entire thirty-two sonatas of Beethoven last spring will be recalled); their little daughter Joan, ten years of age, and other matters were discussed.

"Yes, Joan is very musical; she has been composing for three years. I wrote down her first pieces when she was seven, and she played them later in her school concert." Dance of the Fairies amazes one with its real charm and imagination; she is to have her own Schubert celebration in a few weeks, when she plays the E flat impromptu at a school concert.

"I was so greatly encouraged by the success of the Beethoven series I gave last year that I thought it would be a suitable occasion to give the Schubert cycle now."

Katherine Bacon, when asked to give her views and opinions of the Schubert sonatas, readily responded:

"Outside of the sonatas, such as the A minor, D major, A major, and the great B flat posthumous sonata, it seems strange that these works, so full of vitality and poetic feeling, are so rarely played. Reasons suggest themselves for this neglect, probably the main one being that during student days the sonatas of Beethoven, Schumann, Chopin, Brahms, and an occasional modern work, form the integral part of the conservatory curriculum, and those of Schubert are crowded out; even in after years the ever-increasing repertory of the pianist works to the same end.

"They are probably not considered sufficiently effective by pianists for public performance, as the last movements are often rondos of a purely lyrical quality, as in the posthumous A major or the D major; or else movements of a gentle character, either of the gypsy or ballet music type, as in the B major, and the Fantasie-sonata.

"But what slow movements! Each one a gem! The adagio of the C minor is certainly worthy of comparison with Beethoven, while those of the B flat and A major posthumous sonatas are the very greatest Schubert. Possibly when Sir Herbert Parry wrote in his critical essay of these works, 'Some perfectly magical feats of harmonic progression and modulation have had influence on great composers of later times,' he had in mind the slow movement of the B major, opus 147; was there ever happier music written than the scherzo of this sonata!

"Undoubtedly this Centenary year will turn pianists with added zest and curiosity to these glorious works. I feel that in time they will be 'rediscovered' in much the same

way that much of Bach's music has been 'rediscovered,' such as the suites, partitas, toccatas, etc., now frequently heard. I am sure the public is weary of listening to the many performances of a few arrangements of Bach's organ works, and will welcome the change. In the same way it will not miss fewer performances of the Funeral March sonata of Chopin, or the sonata Appassionata of Beethoven, but will welcome as a substitute a performance of a Schubert sonata.

"The length of the rondos has been criticised, and I think rightly so. I feel the effect will be enhanced when repetitions of the restatements are not made, and I shall make these cuts.

"It is a well known fact that Liszt and Schumann were the first to discover that in the piano compositions of Schubert there was a rich store of every possible variety and scope. Only the other day I came across the following dictum of Liszt: 'Our pianists have no notion what beautiful treasures his pianoforte compositions contain.' Liszt did much to popularize Schubert's works, both by playing them in public, and in his arrangements. The song arrangements are well known, and there are nine waltzes, under the title of Soirees de Vienne; there is also his arrangement of the Wanderer Fantasie, for piano and orchestra, that I expect to play next season. It was my original intention to include some of these Soirees de Vienne, together with some of the song arrangements, but when talking over my scheme with Harold Bauer he thought it would be a mistake to include them; I see now that his judgment was good, as it would have taken away the unity from the programs.

"These are my four programs: (Sunday afternoon, April 8) Sonata in A minor, op. 42; Fantasia in G major, op. 78; Four Impromptus, op. 90; Sonata in A minor, op. 164. (Sunday afternoon, April 15) Sonata in C minor, op. Posth; Sonata in A major, op. 120; Four Impromptus, op. 142; Sonata in A major, op. 143. (Saturday afternoon, April 21) Sonata in A major, op. Posth; Sonata in B major, op. 147; Laendler, op. 171; Fantasia (The Wanderer), op. 15. (Monday evening, April 30) Sonata in D major, op. 53; Sonata in E flat, op. 122; Six Moments Musicaux, op. 94; Sonata in B flat, op. Posth."

Leon Sametini's Lecture-Recitals

Leon Sametini, violinist, pedagog and vice-president of the Chicago Musical College, is much in demand for lecture-recitals and is meeting with the same success in this field of endeavor as is his in the above mentioned capacities. On February 9 he talked at the convention of the Kansas State Teachers' Music Association, at Wichita, Kans., and on March 8 at the convention of the Nebraska Music Teachers' Association, in Omaha, Neb. He will give his interesting lecture-recitals at the convention of the Ohio Music



LEONA KRUSE,

member of the Chicago Civic Opera Company, who sailed on the Leviathan on March 24 to fill guest appearances in Vienna, Prague, Budapest and other European music centers. The soprano expects to return to America early in May to sing at the Ann Arbor Festival and at the convention of Kwanis Clubs at Seattle, Wash.

Teachers' Association at Dayton, O., on April 12, and at the convention of the Wisconsin Music Teachers' Association at Milwaukee, Wis., on April 24 and 25.

Althouse Half Across Continent

Routed to the coast in March, with comfortable overnight traveling in between concert engagements, Paul Althouse will make the return trip to New York the same way, a contract just signed bringing him as far east as Topeka, Kans., on April 19, with other engagements pending. In May the popular tenor will make the rounds of the spring festivals.

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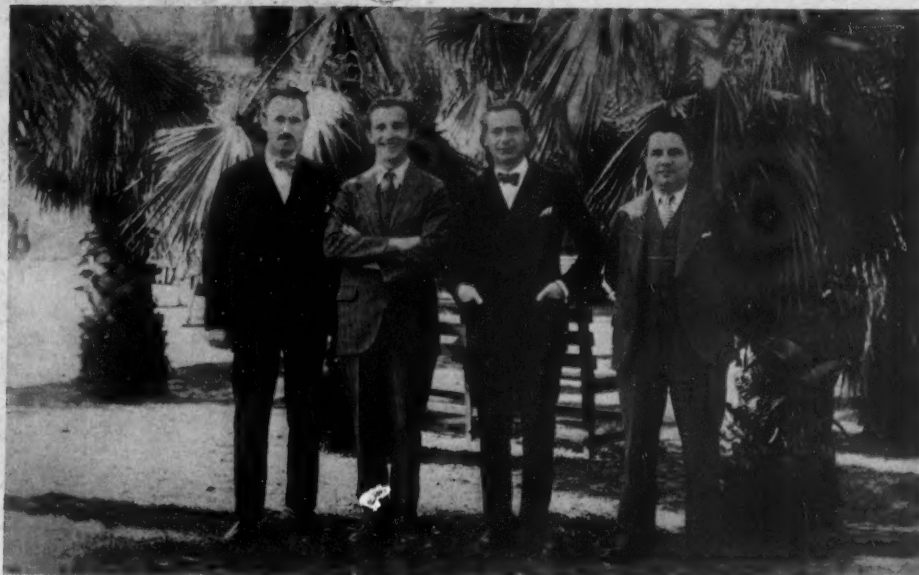
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where the Hart House String Quartet concluded its regular season's activities, which consisted of eighty-five concerts this year. The quartet is now preparing its programs for next season prior to disbanding for the holidays in Europe and other parts. Left to right: Geza de Kress, Milton Blackstone, Boris Hambourg and Harry Adaskin.



McCLURG MILLER,

vocal teacher and choral director, who will conduct the Uniontown (Pa.) Choral Club of eighty men and women in a performance on Easter Sunday of The Seven Last Words of Christ.



MARION TALLEY,

who will be heard again next season with the Metropolitan Opera Company. Miss Talley will sail for Europe about the middle of May and will spend the summer in Italy, France, Germany and England. While she will rest the greater portion of her time, for her 1927-28 season has been a heavy one, however she will do some coaching and add both to her operatic and concert repertory.



KENNETH YOST,

who recently returned from a tour of Mississippi and Florida as accompanist for Margaret Matzenauer. Mr. Yost is a pupil of Frank La Forge, and has been heard on several programs given under the direction of the La Forge-Berumen Studios. (Photo by the Channel Studio)



VIOLA KLAISS,

prominent organist and teacher of Philadelphia, who has discontinued teaching in order to devote her time to her duties with the Victor Talking Machine Company in Camden, N. J. Miss Klais recently fulfilled a return engagement at the Allegheny Theater, Philadelphia. (Photo by Brunel)



WILLIAM HAIN,

tenor, prize winner in the Atwater Kent contest, New York district, who gave a fine vocal recital in four languages at Steinway Hall, March 13. He is a pupil of Claude Warford.

ILZA NIEMACK,

a young violinist who has appeared extensively in recital and as soloist with orchestra. Following a recent concert in Detroit the critic of the Free Press wrote as follows: "Miss Niemack plays with vigor and zest and is remarkably poised for her years. Her tone is full and round, her intonation is excellent and she shows good taste and able musicianship in her performance, her technical equipment being of a high order." On April 12 Miss Niemack will play in Charles City, Ia., and April 24 in Iowa City.



RITA BENNECHE,

coloratura soprano, who returned to the concert field in New York recently after an absence of several years' singing in Europe. Her recital at the Gallo Theater, March 4, received the favor of the critics who spoke of her lovely quality of voice and fine interpretation. Mme. Benneche will give a Boston recital at Jordan Hall on April 10. The accompanying bronze relief of the singer was made by her old friend, Elsa Knauth.

MUSICAL COURIER



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MME. MARCELLA SEMBRICH



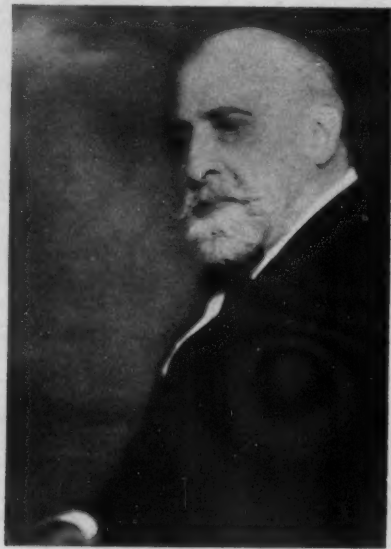
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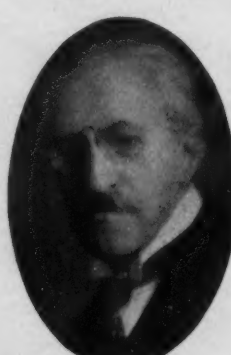
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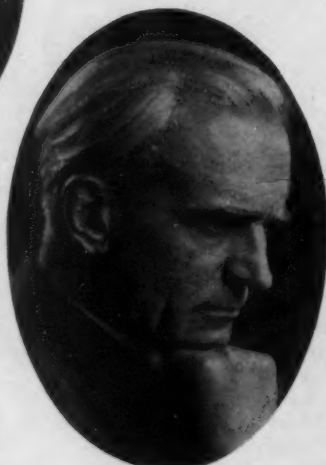
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